



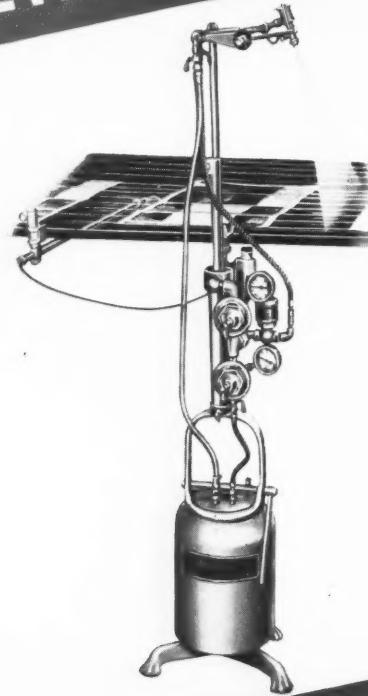
The

INLAND PRINTER

June 1936

E. Bittner

NEW Millions FOR PRINTERS



PORTABLE UNITS AT LOW PRICES

Whatever your press equipment may be, the Paasche "No-Offset" Process line includes the correct type of installation to meet your exact needs . . . from the low priced single portable units, to the complete multiple line systems for batteries of presses.

FOR ALL SIZES • • TYPES OF PRESSES

Paasche "No-Offset" Process

CUTS PRINTING COSTS

When your presses are Paasche "No-Offset" equipped, your production costs come down and your printing quality goes up . . . a fact proved by the thousands of installations now in service . . . reports indicate savings up to 62% in press running time alone. One printer reports actual saving of \$1063.00 on one run of 50,000 sheets.

No more slipsheeting, racking, ink "doctoring", winding, or slow presses . . . great improvement in the fine quality of your finished work . . . full colors, heavy glossy inks, metallic inks run at top speed, without offsetting or smudging . . . Paasche "No-Offset" Process is all the protection you need.

INCREASES PRODUCTION

Without increasing your space or adding more presses you'll gain thousands of additional impressions per day by equipping your presses with Paasche "No-Offset" Process . . . This means faster production, greater plant capacity, lower overhead, *more and better business* . . . It's your opportunity for a *saving in time and labor*, plus a finer quality that assures you quicker deliveries, more satisfied customers, and a *more profitable volume*.

Our representative will be glad to call, and without obligation to you, will quote prices and suggest the proper Paasche "No-Offset" Process equipment for your particular needs.

Paasche Airbrush Co.

1905 Diversey Parkway, Chicago

PROTECTED BY PATENTS AND PATENTS PENDING

PIONEERED - PERFECTED - PROTECTED BY
Paasche

2

WAYS of making more money

THREE are two ways in which a printer can make more money.

The first way is to sell a greater volume of printing at a right price.

The second way is to reduce production costs of the jobs handled.

I Considering first the last named method, the Ludlow system of hand-set, slug-cast composition contributes effectively to making money through savings in costs, partly by eliminating many detail operations common to job and display composition.

By recasting slugs, the Ludlow-equipped printer can set and run jobs in multiple, cutting down the number of impressions—surely a logical way to save expense.

The Ludlow-equipped printer can hold standing any jobs likely to reprint—without ever diminishing his available type supply.

Any printer who does not believe that the Ludlow makes pos-

sible notable savings in the cost of job and display composition can have practical proof that it does by demonstration in setting a piece of his own work.

2 Less obvious, however, but at least equally important is the fact that the Ludlow also contributes largely to the first-named way in which a printer can make more money: selling greater volume at a right price.

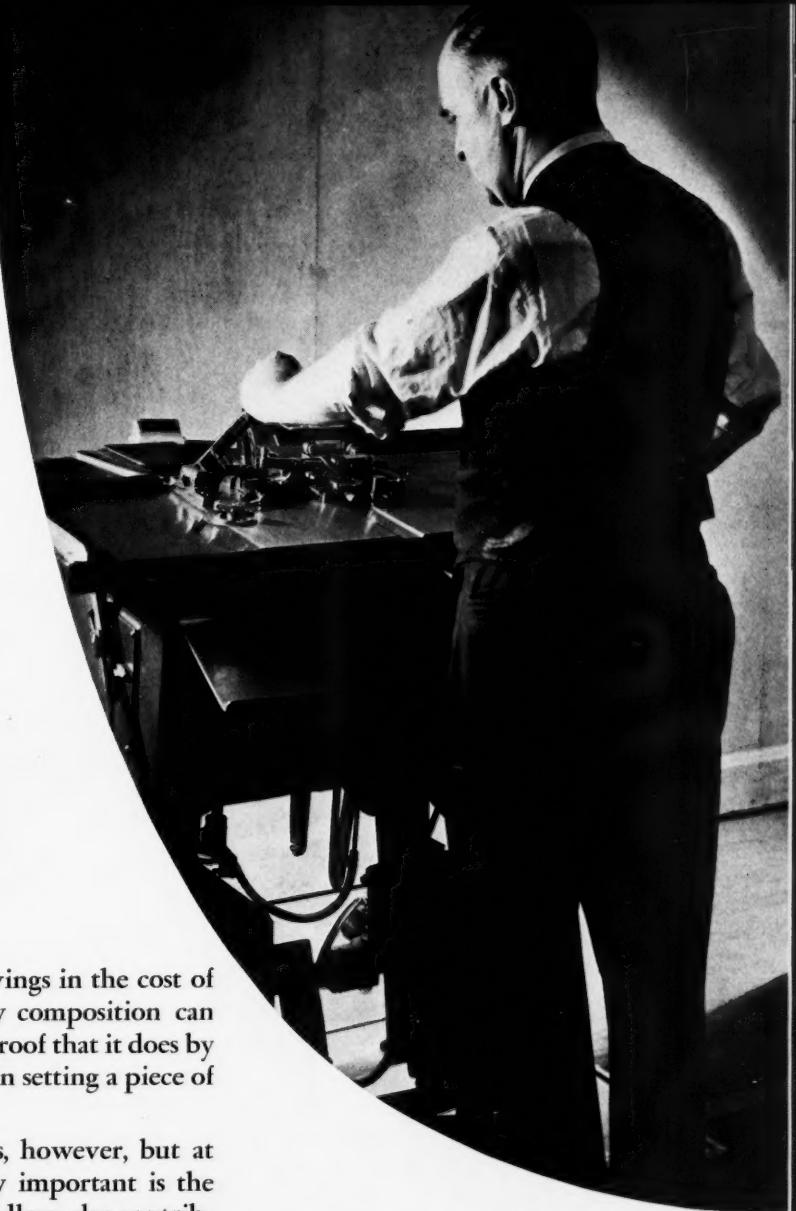
With limitations and worry as to adequacy of type supply forever ended, the printer can take on at any time many jobs for which he was not previously equipped.

With always-new and unbroken typefaces of the best modern design from which to print, he can satisfy customers who appreciate and are willing to pay for quality work.

Ludlow equipment in the composing room puts a new confidence into salesmen, who know that there

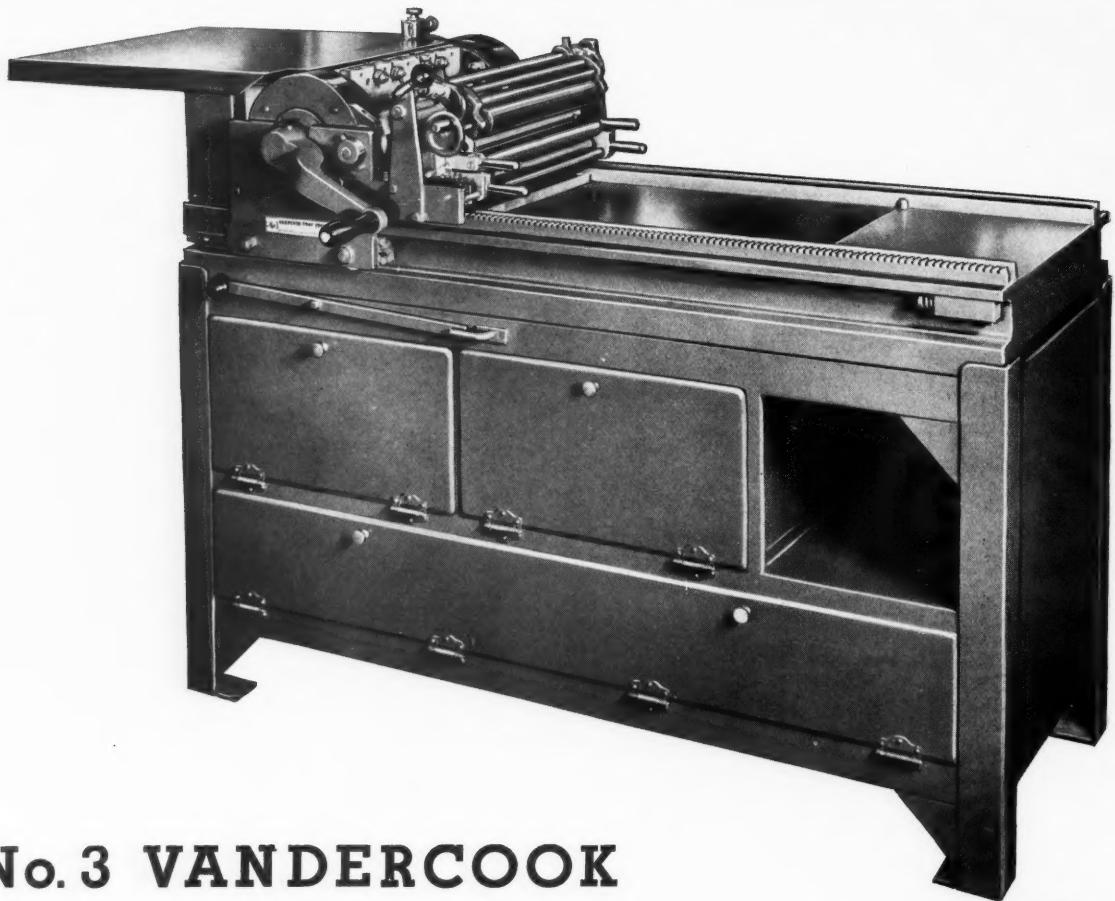
is always behind them in the plant an unlimited supply of the well-designed typefaces shown on their specimen sheets.

Many printers have told us that a thorough demonstration of the Ludlow has given them an astonishing surprise. The Ludlow representative for your section will be glad to arrange such a demonstration, which will at least serve to really inform any printer concerning a highly important development in the printing industry. No obligation will be incurred.



LUDLOW TYPOGRAPH COMPANY
2032 Clybourn Avenue • Chicago

Set in Ludlow Garamond Bold, Karnak Black and Karnak Black Condensed



No. 3 VANDERCOOK

REPRODUCTION PROOFS

The Improved No. 3 Vandercook Proof Press has the ink distribution and the positive impression essential for good reproduction proofs.

A single 10 point character will stand alone and print on the No. 3 Vandercook Proof Press without distortion, slur, or excessive impression. A form the capacity of the press prints equally well.

Controlled automatic inking insures black, even distribution on light or heavy forms without piling ink

or doctoring proofs after printing. Impression is sharp and clean. The No. 3 Vandercook Proof Press is simple and easy to operate. It is ball bearing construction.

Though recommended for making reproduction proofs, the No. 3 Vandercook is not expensive. It is a practical, economical proof press for every proving requirement. It takes a sheet 15" x 20".

Complete information, prices, and details of performance will be sent without any obligation to you.

V A N D E R C O O K & S O N S, I N C.
904 North Kilpatrick Avenue, Chicago, Illinois

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year; 40c a copy. Canadian \$4.50 a year; foreign \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1936, The Inland Printer Company



GLARE would soon ruin his unprotected eyes

IF A WELDER worked without goggles, he would wreck his eyes. You—when you read a book or magazine whose pages reflect light—expose yours to similar injury. *For reflected light is just as harmful to sight as direct light.*

Authorities are explicit on this point! They say: "If we want to conserve our eyes, we must select reading matter printed on a non-glaring paper which is neutral in color." Among the modern papers that meet these specifications, two of the most widely accepted are Kleerfect and Hyfect.

CONQUERORS OF EYE-FATIGUE

Kleerfect and Hyfect are *kind to your eyes* because they modify dazzling light, eliminate harsh contrasts, and provide the most effective background for all types of illustrations in one, four or more printed colors. As a result, the added readability these two papers bring to messages printed upon

them has increased reader response, for publishers, advertisers and mail order houses.

TRULY PRACTICAL PAPERS

If you are a publisher or advertiser, you will pay no premium to secure increased readability with Kleerfect and Hyfect. These papers also save printing expenses by bringing into balance the six qualities essential to economy: strength, lack of two-sidedness, unusual opacity, correct ink affinity, constant uniformity, freedom from curling.

Your printer can give you facts about these modern papers. And, if you will write our advertising office in Chicago, we will send you reproductions of this advertisement printed with the same plates on Kleerfect and Hyfect in each of the different finishes, as well as a representative group of specimens showing typical jobs that have been successfully done on these two papers.

This advertisement is NOT printed on either Kleerfect or Hyfect.

KIMBERLY-CLARK CORPORATION
 ESTABLISHED 1872
Kleerfect kind to your eyes *Hyfect*
 THE PERFECT PRINTING PAPER
MANUFACTURED UNDER U.S. PAT. NO. 2,029,793
 NEENAH, WISCONSIN
 CHICAGO • 8 SOUTH MICHIGAN AVENUE
 NEW YORK • 122 EAST 42ND STREET
 LOS ANGELES • 510 WEST SIXTH STREET
 ALL-PURPOSE BOOK PAPER
MANUFACTURED UNDER U.S. PAT. NO. 2,029,793

Please Mention The Inland Printer When Writing to Advertisers

IT'S A KIDDER "3 POINT" JOB

NEW OFFSET PRESS HAS SINGLE IMPRESSION CYLINDER FOR 3 COLORS

The first offset press which prints three colors from a single impression cylinder . . . has been built and installed by Kidder for a Western wrapper manufacturer.

SHEETS

It is a roll-fed press with an all size sheet cut-off, and delivers a maximum size sheet 36 by 48 inches to an automatic lowering pile. Cut-offs may be made at $\frac{1}{4}$ -inch intervals down to a minimum of 20 inches.

ROLL-TO-ROLL

It is possible, however, to cut out this operation, carry the web right by the sheet cut-off and rewind the product after it has passed under the three blanket cylinders.

SPEED

The customer reports operating speeds from 5,000 to 5,600 sheets an hour . . . or, as a rewinder, 375 to 450 feet a minute.

Other Recent Developments in "3 Point"** Presses

Roll-to-roll "arc-type" for printing all kinds of wrapper materials at high speeds up to 5 and 6 colors.

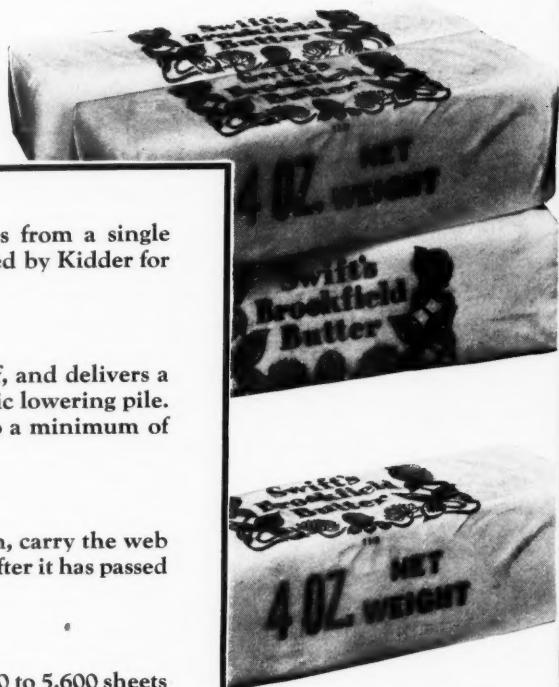
"Stack-type" press with patented form roller setting device simplifying adjustments to both plates and vibrators.

Mill roll and paper control unit relieving feed rolls of having to pull from a heavy tension. Controls web for accurate side register.

"Bow" principle on stack-type press allows compensators on back of web. Nothing touches ink side of paper except plates.

Write Dover, New Hampshire, for details.

- *1. Proper distribution of ink
- 2. Control over the paper
- 3. Accuracy of the impression



PRODUCTS

1 and 2 Sheet Rotaries—All-Size Rotaries — Multi-Color Web Presses (arc-type and stack-type)—Bed and Platen Presses—Slitters and Rewinders—Golden Arrow Bronzers—U. P. M.-Kidder Cylinder Bronzers—Chapman Electric Neutralizers.

U.P.M.-KIDDER PRESS COMPANY *Incorporated* PRINTING MACHINERY

OFFICES IN

Chrysler Building, New York; Fisher Building, Chicago; Toronto, Ont.
Represented on Pacific Coast by Harry W. Brintnall Company



MAIN OFFICE AND PLANT
DOVER, NEW HAMPSHIRE



"No Melting Worries In Summer"

"No Hardening Worries In Winter"

In winter and summer—from every part of the country—come reports of the amazing efficiency of Dayco Rollers.

One user in New York City writes: "About a year ago we equipped our presses with Dayco Rollers. During the past summer, with its unbearably hot spells, we ran night and day and these rollers stood up perfectly.

"There is no doubt that Dayco Rollers are more economical in the long run. These all-season rollers eliminate melting worries in summer and hardening worries in winter."

This is only one of thousands of printing plants where Dayco Rollers are saving time, work and money—and making it possible to produce better printing at lower cost.

Due to their patented, exclusive construction, Dayco Rollers are not affected by temperature and humidity conditions. There's no loss of production by slowing down or stopping presses because of roller troubles. Daycos don't soften and swell or stiffen and shrink. They require only one adjustment. They maintain proper tack; give better ink distribution. They don't absorb ink or moisture. They

permit quick color changes. They reduce investment by making fewer spare rollers necessary. They stand up longer and cut roller costs.

Dayco Rollers are available in any degree of softness for every type of press and every class of printing. *And, remember there is only one patented sleeve type roller—Dayco, the original synthetic rubber roller.* Insist upon the genuine. Write us for catalog.

• • •
THE DAYTON RUBBER MANUFACTURING CO., DAYTON, OHIO

Dayco "Stayput" Rollers

There are also Dayco Rollers for newspapers. They are called Dayco "Stayput" Rollers. They meet today's requirements of higher speeds and the use of many halftone illustrations. Distributed only through the NELSON ROLLER COMPANY, Tribune Tower, Chicago, Illinois.

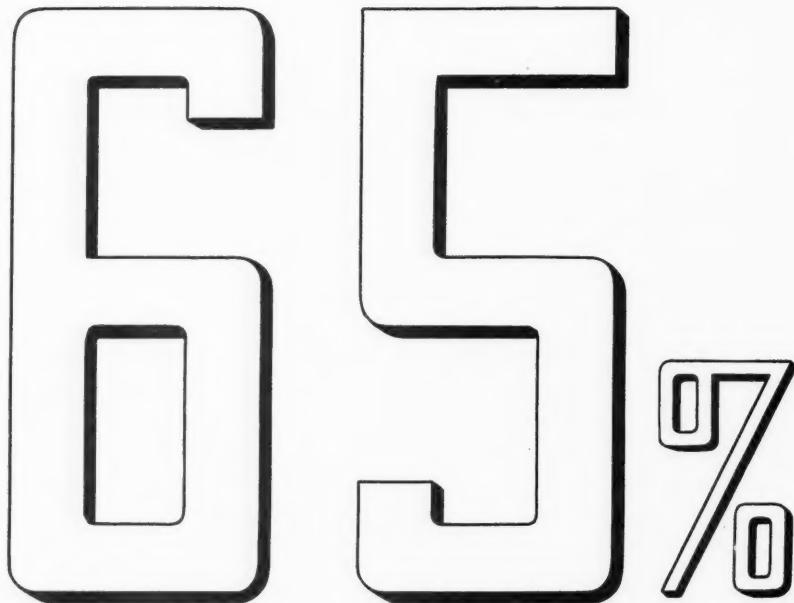
BRANCHES AND DISTRIBUTORS

The Dayton Rubber Manufacturing Co. • New York—1511 Park Murray Bldg., 11 Park Place • Boston—Henry T. Lefavor, 470 Atlantic Ave. • Chicago—Room 640, 20 N. Wacker Drive • Detroit—2970 W. Grand Blvd. • Philadelphia—W. D. Tuck, Bourse Bldg. • Atlanta—Chas. M. Lewis, 985 Blvd., N. E. • Los Angeles—California Printers Supply Co., 411 E. Pico St. • San Francisco—John C. Nicholson, 582 Mission St.

Dayco Rollers

© 1936 The Dayton Rubber Mfg. Co.

THE ORIGINAL SYNTHETIC RUBBER PRINTERS' ROLLER
THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.



CLEAN, WHITE RAG IS THE UNVARYING FORMULA OF RADIANCE BOND...

65% is the dependable ratio of clean rag to sulphite cellulose content of this Gilbert Quality mill brand. The honest strength and long life of Radiance Bond makes it particularly adaptable to the use of executive letterheads, legal documents, insurance policies, and average financial forms. Yet its cost is more moderate than many bonds ordinarily used for these purposes.

The attractive colors of Radiance Bond furnish a range wide enough to meet various demands. Carried in stock by reputable paper merchants everywhere in standard sizes and weights, with envelopes to match. Radiance Bond is an honest and worthy paper; giving satisfaction to printers, lithographers and engravers and ultimate consumers.

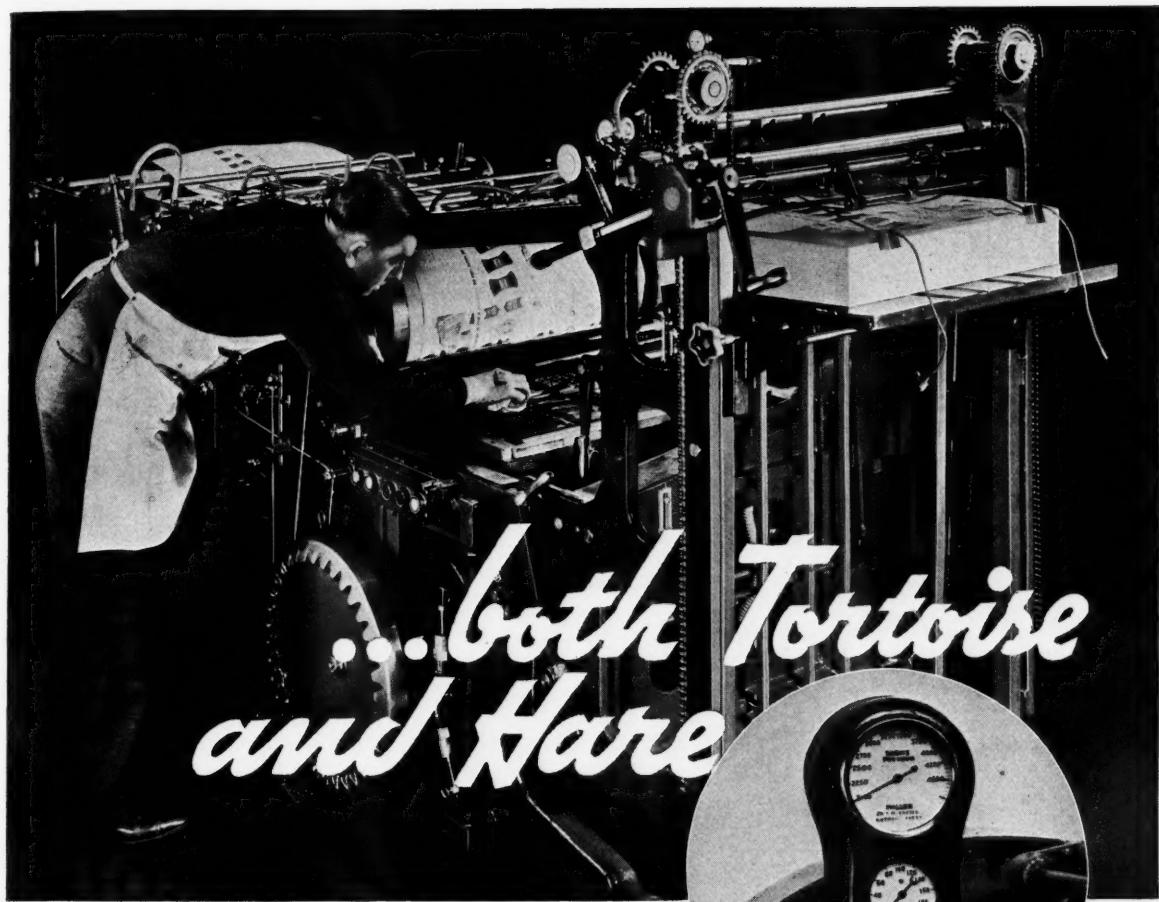
G I L B E R T P A P E R C O M P A N Y , M E N A S H A , W I S C O N S I N

Other Popular Gilbert Papers:

Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Avalanche Bond, Resource Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironside Ledger, Dauntless Ledger, Entry Ledger.

Dispatch Six Star Line: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.





A Press that runs Fast and Keeps on running

There is more to printing press "speed" than impressions per hour. The time a machine is actually operating is of equal importance. The New Miller Simplex Automatic, with 4500 unhurried impressions per hour, is the fastest press of its size made. In addition, the Simplex is so designed and equipped as to keep unproductive time at a minimum.

Automatic oiling, instant access to form, inkers quickly and completely uncovered for

wash-up, automatic timing, simple positive feeder, patented slowdown delivery, rigid construction—these are features which make for fast get-away, quick changes, and uninterrupted production. Tachometer, totalizer and automatic oiling, standard equipment. Maximum sheet 20" x 26", minimum 8½" x 11".

Write for full details of this modern press. You will find its speed—based on actual production—offers big possibilities for profit.

miller

MILLER PRINTING MACHINERY CO.
PITTSBURGH, PENNSYLVANIA

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO Agents: CALIFORNIA PRINTERS SUPPLY CO., Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia

BABS . . . at the Travel Bureau

Babs has a Single-track Mind, but She's on the *Right* Track



"Ah, Miss Babs, how wonderful that you're going to St. Moritz."

"I've changed my mind. I'm going to Mud Lick Springs. Can't you see, this booklet is bound in Buckeye Cover."



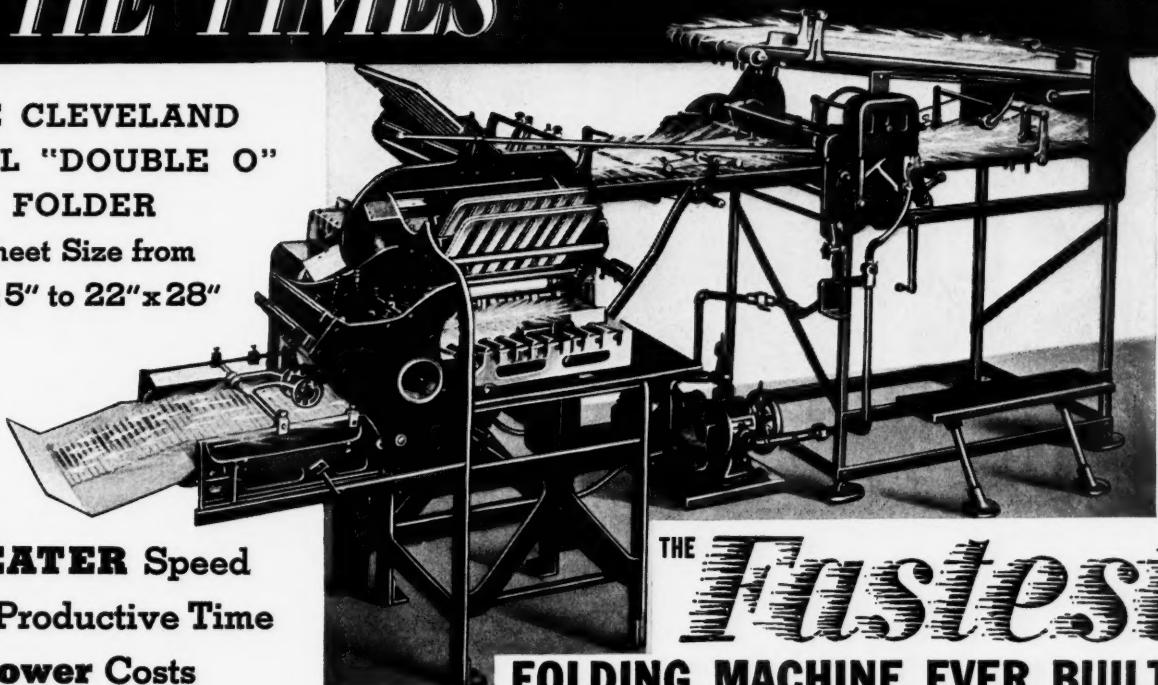
This sudden decision of Babs again proves that the manner of the presentation may be quite as important as the superiority of the goods. There may be no Alpine heights at Mud Lick, but the manager of Mud Lick Hotel knew the appeal of Buckeye Cover.

THE BECKETT PAPER CO., *Makers of good paper in Hamilton, Ohio, since 1848*

IN STEP WITH THE TIMES

THE CLEVELAND MODEL "DOUBLE O" FOLDER

Sheet Size from
4" x 5" to 22" x 28"



GREATER Speed
HIGHER Productive Time
Lower Costs

—•—
**DEXTER FOLDER
COMPANY**
28 WEST 23rd STREET
NEW YORK, N. Y.

PHILADELPHIA
Lafayette Building
Fifth and Chestnut Streets

CHICAGO
117 West Harrison Street

BOSTON
185 Summer Street

CLEVELAND
1931 East 61st Street

ST. LOUIS
2082 Railway Exchange Bldg.

ATLANTA
Dodson Printers Supply Co.
231 Pryor Street, S. W.

SAN FRANCISCO LOS ANGELES
SEATTLE
Harry W. Brintnall Co.

DALLAS
J. F. Carter, 5241 Bonita Avenue

Millions of the sheets that are printed daily must be folded—*quickly, accurately, and in a great variety of folds*. Here's where Cleveland Folders fit in. They are "In Step" with the demands of the times—built in four sizes to meet practically every folding requirement.

The Model "Double O" Cleveland Folder folds the work from the thousands of job and job-cylinder presses in the full size sheet up to 22" x 28" and half size sheets from presses with size range up to 28" x 44".

Its Speed. The Model "Double O" because of two-speed mechanism, will fold all sheets on both parallel and right angle work at **Higher Average Speeds** than any other folder built.

Its Folding Range. The Model "Double O" with its three folding sections and three folding plates to each section gives a variety of folds beyond that of any folder of similar size. These 9 folding plates provide for folding signatures of 4 pages up to 64 pages in parallel, right angle and combinations of parallel and right angle folds.

Send for new descriptive circular "In Step With The Times"—It gives production figures on standard sizes of signatures and shows folding range of machine.



*From the Mazurka
to "Cheek to Cheek"*

Favorites come and go in regular procession—customs, styles, amusements, products. Always the world demands change.

What a testimonial then to the uniformity and dependability of Peerless Black that through more than half a century it has remained the favored black for finer printing inks.

Standard in the formulation of finer Lithographic, Offset, Four-Color, Non-Scratch and Half-Tone Inks, Carbon Papers and Typewriter Ribbons.

Peerless Black

THE PEERLESS CARBON BLACK CO.
Pittsburgh, Pa.

BINNEY & SMITH CO., Sole Selling Agents
41 East 42nd Street, New York

Let the Peerless Imp be
your guarantee of satisfaction

PRINTERS'
PAPERS
SINCE 1898

HAMMERMILL PRINTERS NEWS

HAMMERMILL
BOND
SINCE 1912

JUNE, NINETEEN THIRTY-SIX

EXTRA JOBS BRING EXTRA PROFITS WHEN HAMMERMILL PAPERS ARE USED

PRINTER DISCOVERS NEW EFFECTS WITH HAMMERMILL OFFSET

"The effects are refreshing after the monotony of high finish coated paper," writes a progressive letterpress printer*, describing work he has been producing on Hammermill Offset. "The portfolio you sent me is very interesting and certainly should help build confidence among printers in trying halftone work on Hammermill Offset," he adds.

This letter is typical of the experience of a great many printers who are discovering how easy it is to produce strikingly beautiful letterpress printing on the special finishes of Hammermill Offset. These "special" finishes lend a three-dimensional effect to the printing that is not possible with flat surface stocks.

The resilient surface of Hammermill Offset is friendly to halftone plates and takes a fine, even impression—no wonder more and more printers are using it for out-of-the-ordinary effects for mailing folders, announcements, invitations, and other fine printing jobs.

Halftone printing on Hammermill Offset is remarkably easy. There is no need for special tricks, plates or other equipment. Hammermill Offset is alike on both sides, per-

*Name on request.

25 PROFITABLE IDEAS FOR SUMMER PRINTING

There are lots of opportunities for printing orders in the summer time. Vacationists and tourists create a market that needs printing.

Suggestions for getting this business are listed in a series of circulars now being mailed by Hammermill Agents. Five ideas each on five different circulars—a total of 25 money-making ideas for hot weather printing orders.

If you are not now receiving the series of circulars ask your Hammermill Salesmen for copies.

mitting "work-and-turn" jobs, and it is surface sized to insure good shop performance.

Hammermill has produced a Portfolio of Letterpress Printing on Hammermill Offset. In it are samples produced with both type and halftone on a number of different finishes. A folder gives hints on how to print halftones on Hammermill Offset and explains the production details used in producing the specimens in the portfolio.

Hammermill will be glad to send a copy of this portfolio to any interested printer. Use the handy coupon below.



LETTERHEAD JOB MEANS ORDER FOR ENVELOPES TOO

Every order for letterheads, statements or any form to be mailed is a potential order for envelopes-to-match.

With the new sample book of Hammermill Bond it's easy to sell the envelopes along with the job. Inside the front cover of the book are envelope samples and stock information, so that when the paper samples are examined and the correct sheet selected the printer can turn to envelopes and take that order too.

This new book (size 5 1/2 x 8 1/2) shows the bright clear white and all the colors of Hammermill Bond in both bond and ripple finishes in a conveniently arranged and indexed swatch.

You'll want this sampling of the best known bond paper in the world—use the coupon.



IP

HAMMERMILL PAPER COMPANY,
Erie, Pennsylvania

Please send me

Portfolio of Letterpress Printing
on Hammermill Offset

New 5 1/2 x 8 1/2 Sample Book of
Hammermill Bond with
Envelopes to Match

Name

Address

(Please attach to your business letterhead)

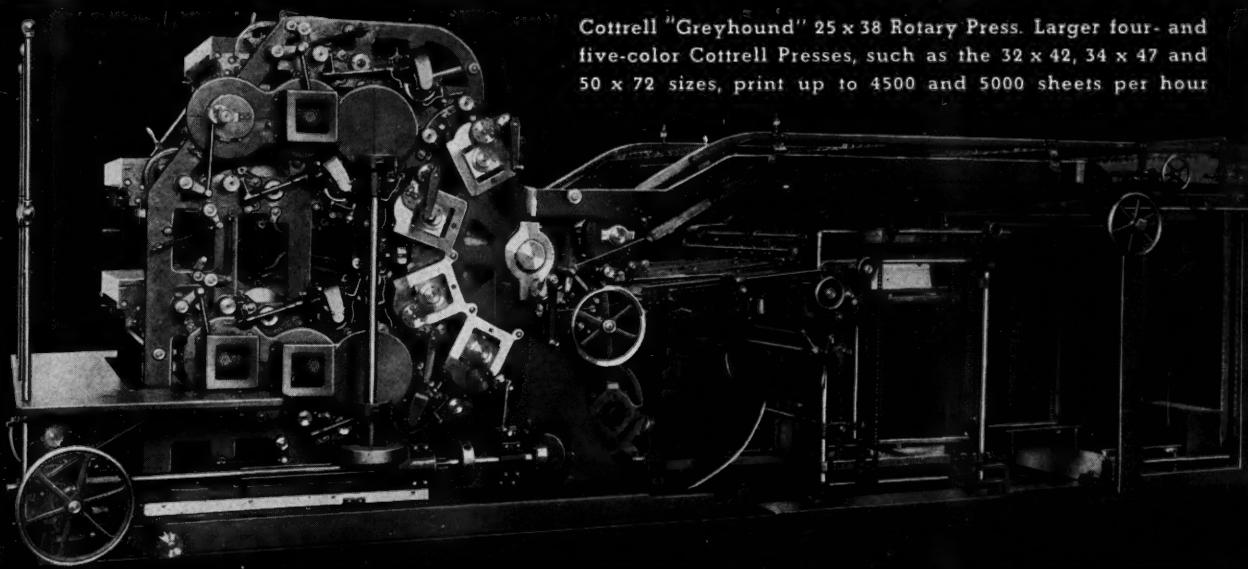


Our Heart's in Our Work

Just one job! Just one chance to make good on what may sound to you like a stretched promise. That's all we ask . . . we wouldn't chance a promise if we couldn't deliver. We wouldn't tell you about realistic retouchings and sympathetic art if we didn't have it. We wouldn't say we preserve that punch straight through to the engraving if it wasn't so. We're pleasing and holding big and little customers of every type—and we want to please you! Try Superior, just once!

SUPERIOR ENGRAVING COMPANY • *Artists • Photographers • Engravers
Typographers • Electrotypes* • 215 West Superior Street • Chicago • Illinois

PROFITABLE . Cottrell "Greyhound" **prints 4 colors at once—up to 5500 an hour**



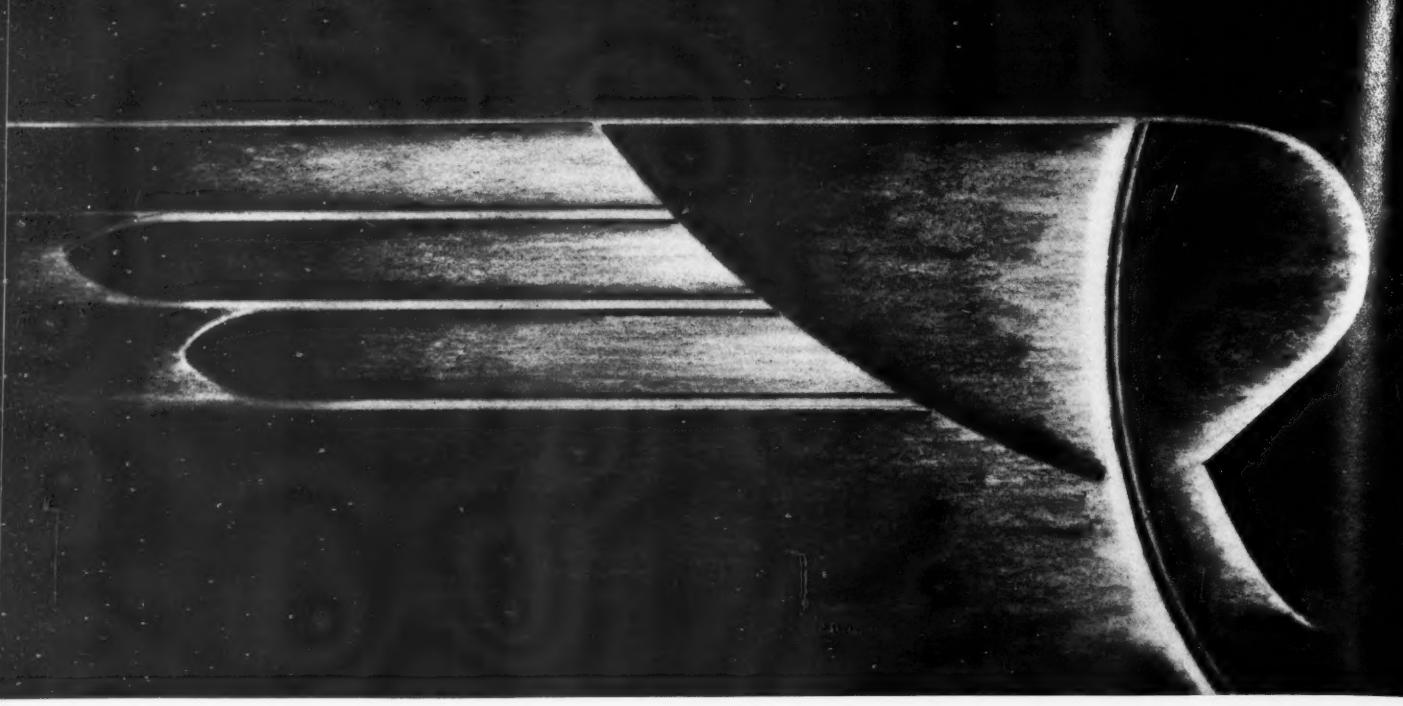
Cottrell "Greyhound" 25 x 38 Rotary Press. Larger four- and five-color Cottrell Presses, such as the 32 x 42, 34 x 47 and 50 x 72 sizes, print up to 4500 and 5000 sheets per hour

Economical production of full-color printing is now available to the average fair-sized printing plant. This means a new source of large profits for such plants—a source of new and less competitive business which is created by the ability to handle four-color work at reasonable prices. • Advertisers and the public generally are demanding more and more color printing. They are also demanding a 1936 standard of quality—which means the Cottrell standard of ink distribution, register, and uniformity of impression. • Keep in step with the times and be prepared for the future. Investigate Cottrell Color Presses.

C. B. COTTRELL & SONS CO., WESTERLY, R. I.

NEW YORK : 25 EAST 26th STREET • CHICAGO : 332 SOUTH MICHIGAN AVENUE
SMYTH-HORNE, LTD., 1-3, BALDWINS PLACE, GRAY'S INN ROAD, LONDON, E. C. 1

C O T T R E L L



TO SPEED

the return to profitable printing

It is human nature TO WISH for things and equally human to hesitate at paying the necessary price. Those who draw the major part of their income from what they sell to the letterpress printer, have long wished that business would pick up with him. We electrotypers were in that class until a year ago when, suddenly, we decided to do something more than merely wish. We inaugurated a vigorous campaign for the benefit of the letterpress printer. Six months later we had the satisfaction of seeing the photo-engravers establish a publication filled with striking examples of letterpress engraving

and printing. **RIGHT NOW**, therefore, the time would seem propitious for the equipment manufacturers, the paper makers, and all other supply groups, to turn from wishful waiting to united action. We electrotypers have discovered that when action takes the place of talk, and when real money replaces voluminous "surveys" and "investigations", we begin to get tangible results. What's needed most in this situation is a reversal of the buyer's attitude toward printing. The skilled division of our industry is suffering from a lack of appreciation on the buyer's part, as to how he can **USE** good printing at a profit to **HIMSELF**. Nothing but **SPENDING MONEY**, and making that point crystal clear, will turn the buyer's eye away from the lowest quotation. Our experience has shown that he welcomes demonstrations proving how much better letterpress will do the job. Hence, if advertising appropriations of supply concerns—now being used in the hope of selling paper, ink and presses to idle printshops—were employed to help bring back a healthy market for **LETTERPRESS**, what wonderful results would accrue. Buyers of printing would be made fully conscious of what they have been missing, and the skilled printer, the **LETTERPRESS PRINTER**, would be able once more to operate at a profit, and thus be in a position to buy the things which we supply—people are so eager to sell.



**INTERNATIONAL ASSOCIATION OF ELECTROTYPEERS
AND STEREOTYPEERS • HEADQUARTERS 904 LEADER
BUILDING • CLEVELAND OHIO**

LEARN More-EARN More



Want a Better Job? Then fit yourself for it. *It's waiting for the man who KNOWS!* Read books written by experts—get their knowledge and experience—use it to build yourself up for the better job, with greater authority and *more money*.

1—Practical Hints on Presswork. By Eugene St. John. A compilation of suggestions for assisting the pressman in overcoming many of the problems that arise in his everyday work. Size, 4½ by 7; 201 pages; flexible binding. Price, \$3.00 postpaid.

2—Layouts for Advertising. By John Dell. 700 thumbnail layout suggestions, with short introduction on purpose and principles. Contents: Magazine and Newspaper Layouts; Booklets; Broadsides and Folders; Letterheads and Posters; Type and Borders. Illustrated; 175 pages; size, 5 by 7; flexible binding. Price \$3.00 plus 15 cents postage.

3—Mechanism of the Linotype. By John S. Thompson. Revised eleventh edition. Complete and practical treatise on the care and operation of the linotype, good for the novice as well as the experienced operator. Illustrated; 230 pages; size, 4½ by 6½; flexible binding. Price \$2.50 plus 10 cents postage.

4—Art of Spacing. By Samuel A. Bartels. A treatise on proper distribution of space in typography. Contents: Title Pages; Straight Composition; Initial Letters; Book Margins; Border Margins; Advertisements; Ornaments. Size, 5½ by 7½; 110 pages; board cover. Price, \$1.75 postpaid.

5—Modern Type Display. By J. L. Frazier, editor of THE INLAND PRINTER. New third edition. The cream of Mr. Frazier's constructive and scientific writings on type compositions, logically arranged and profusely illustrated, the whole forming a clear, concise, authentic, and complete course in typography. More than 200 illustrations and examples of modern typography. Handsomely bound; size, 7 by 10. Price, \$5.00 postpaid.

6—Type and Copy Computer. By S. A. Bartels. A scientific method to figure copy needed to fill specified space and to determine type sizes required. Illustrated; 64 pages; 4½ by 6; cloth. Price, 75 cents postpaid.

7—Science of Imposition. By John Reed. Based upon the fundamental principles of modern pressroom and bindery practices. Ninety-one illustrations by the author; 132 pages; size 4½ by 6½; flexible binding. Price, \$5.00 postpaid.

8—Type Lore. By J. L. Frazier. This book contemplates the practical, esthetic, and historical phases of typography in an unusual, interesting, and understandable way. It explains where and how to use the various popular type faces. Illustrated; 114 pages; size, 7½ by 11; handsomely bound. Price \$1.50 postpaid.

9—Graphic Design. By Friend & Heftner. Learn what is good taste in Advertising, Art, Book Design, Printing, Lettering, Photography, Reproduction and Poster Work from this book that fairly *throbs* with ideas! 800 fine illustrations show examples of the best in the world of graphic arts. 407 pages; size, 7½ by 10½. Price \$7.75, postpaid.

10—Encyclopedia of Printing Inks. By Harry G. Kriegel. Printing Lithographic Inks, and Accessories. Secrets, Formulae, and Helpful Hints. Illustrated. 256 pages; size, 5½ by 8; cloth. Price, \$2.15 postpaid.

11—Earhart Color Plan. Key to correct color usage. Demonstrates principles of color selection and harmony. Complete with charts. Price, \$5.00 postpaid.

12—Linotype and Intertype Speed Book. By H. J. Pickert. Nine complete lessons on the touch system—illustrated. Price, \$1.00 postpaid.

ORDER NOW—USE THIS FORM

THE INLAND PRINTER, 205 West Wacker Drive, Chicago.

Send me following books, as listed above:

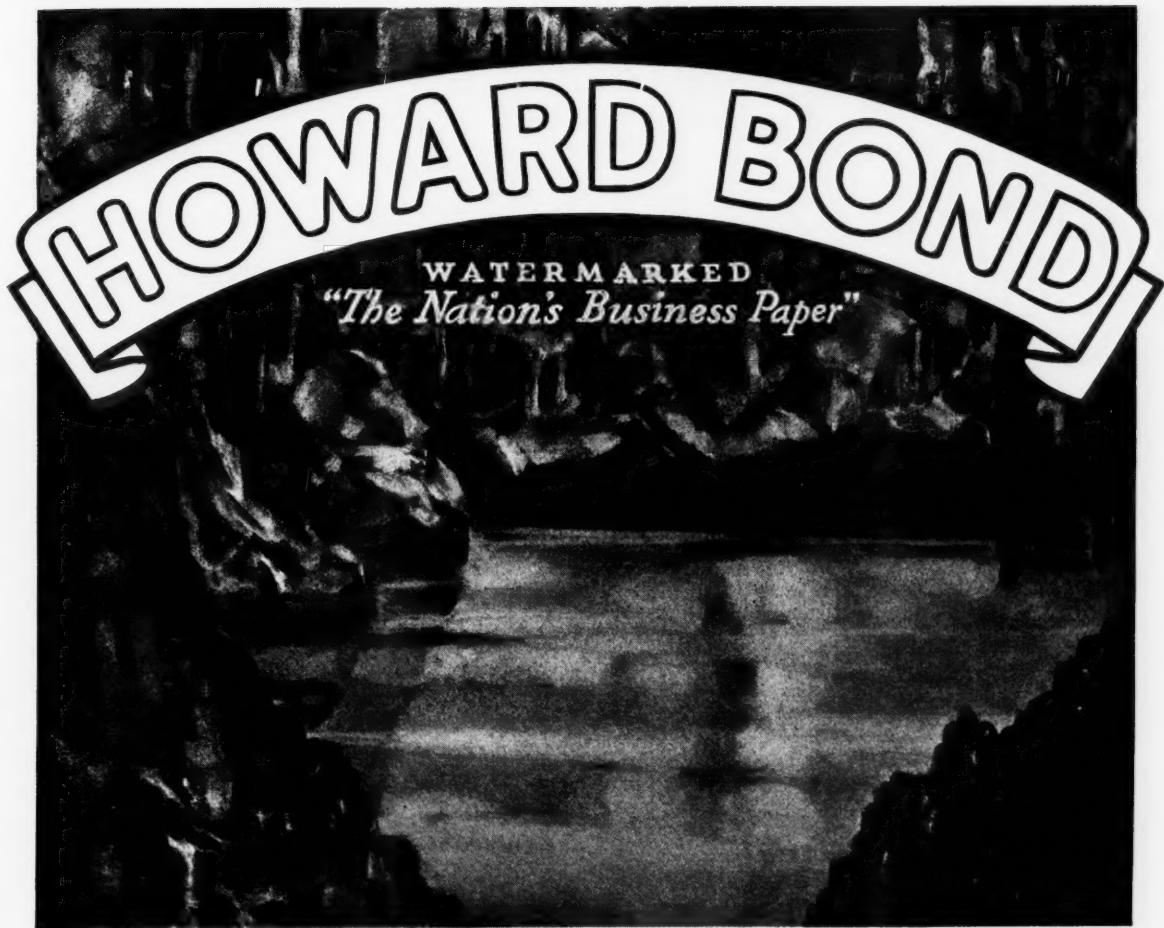
..... copies No. copies No. copies No.

I enclose check () Money order ()

Name.....

Address.....

City..... State.....



PURE WATER IS ESSENTIAL

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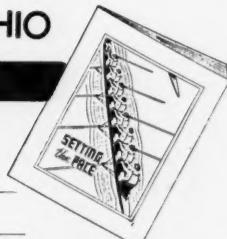
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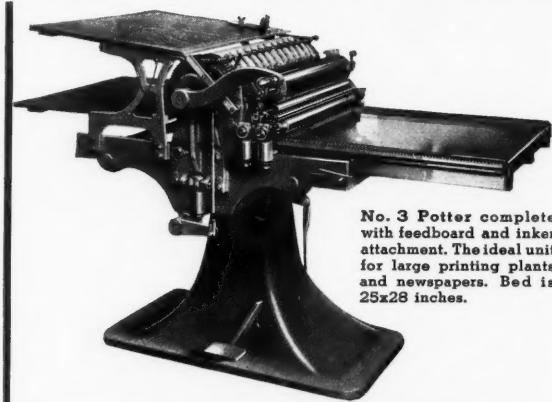
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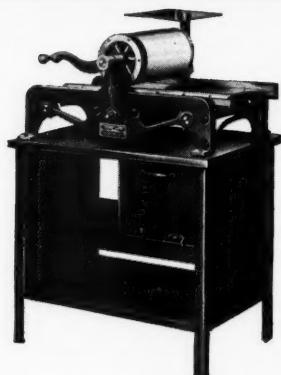
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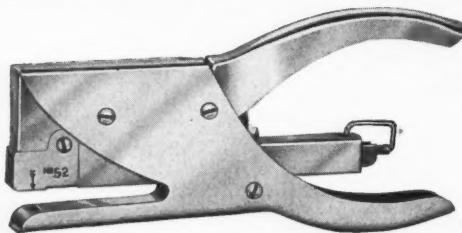
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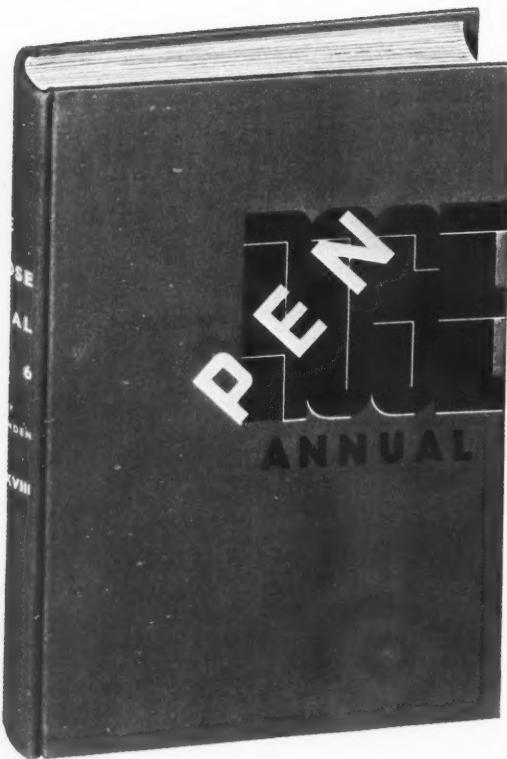
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CONTENTS

General Articles: Paul Standard, D. B. Updike: The Merrymount Press, also Goudy at Seventy; Professor H. K. Frenzel, The Influence a Financial Crisis has on the Advertising Market; Frank Pick, Has Publicity Distorted Commercial Printing?; Gregory Brown, "Book Jacket" Design; Paul Nash, Experiments in Colour Reproduction, with Some Observations on Modern Colour Prints; Nikolaus Pevsner, The Psychology of English and German Posters; W. D. H. McCullough, in Defense of Prestige; Howard Wadman, Mechanism or Humanism? Current Design in Publicity Printing; Mrs. B. L. Warde, What is This Modernism?; Frederick A. Horn, After Functionalism, Surrealism; Noel Carrington, Cinema Advertising; Ernest Ingham, The Printer and His Types; Robert Harling, Experiments and Alphabets; Norman H. Bower, Things We Want to Know; Peter Hood, Pictorial Statistics and Diagrams; A. F. Johnson, Early Lithography in England; W. Turner-Berry, Where is Macfie's Canvas of Caxton's Printing Office?; Edward Carrick, Commercial Monochrome and Colour Photography in England today; F. F. Renwick, Dufaycolor; David Charles, Technical Photography; D. A. Spencer and H. D. Murray, Two Chemists Look at the Colour Printing Industry; Major J. Kruger, Photogravure in South Africa; Major Adrian Klein, Gasparcolor.

Technical Articles: J. S. Elias, The Open Road to Future Progress; D. A. Spencer, The Taylor Hobson One-Shot Camera; T. P. K. Moloney, The Klein Tri-Colour Camera; Dr. Julius Bekk, Printing Inks for Coated and Uncoated Papers for Half-Tone Printing; W. Ecklerin, A New Process for Producing Postage Stamps by Gravure; Raoul Pelliasier, What's New in Photogravure; Stephen Horgan, Aloc Gravure; F. J. Tritton, Modern Dry Plate for Screen Negatives; E. L. Turner and C. D. Hallam, The Effect of the Shape of the Stop on Gravitation; J. S. Mertle, Electrical Dot Etching; H. Mills Cartwright, Photogravure Positives; R. S. Cox and C. D. Hallam, A New Colour Chart; Frank Smith, A Particular Use for Cold Enamel; G. Addison Brooks, The Characteristics of Fish Glue; John Haughton, The Allotropy of Zinc; T. C. Eamer, A New Mount for Process Blocks; C. Mason Willy, New Apparatus and Materials for Photoengravers; Josh. Bailey, A Revised System of Letterpress Printing; G. F. Jones and R. F. Bowles, Lightfastness of Printing Inks; Cleveland Hood, Gravure Printing: Rolf Rau, Temperature and Humidity in the Pressroom; E. Gurd, Rotary Printing; Victor Clough, The Year's Patents.

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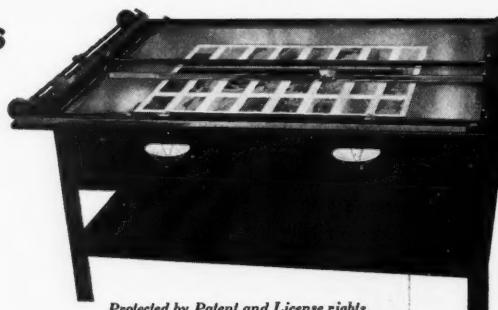
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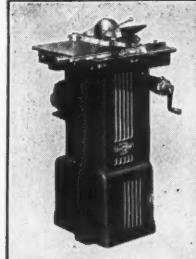


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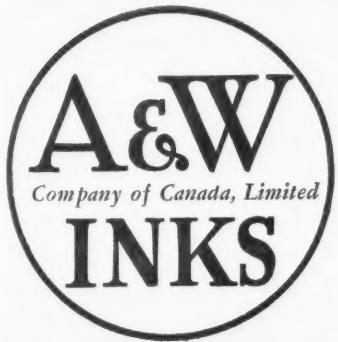
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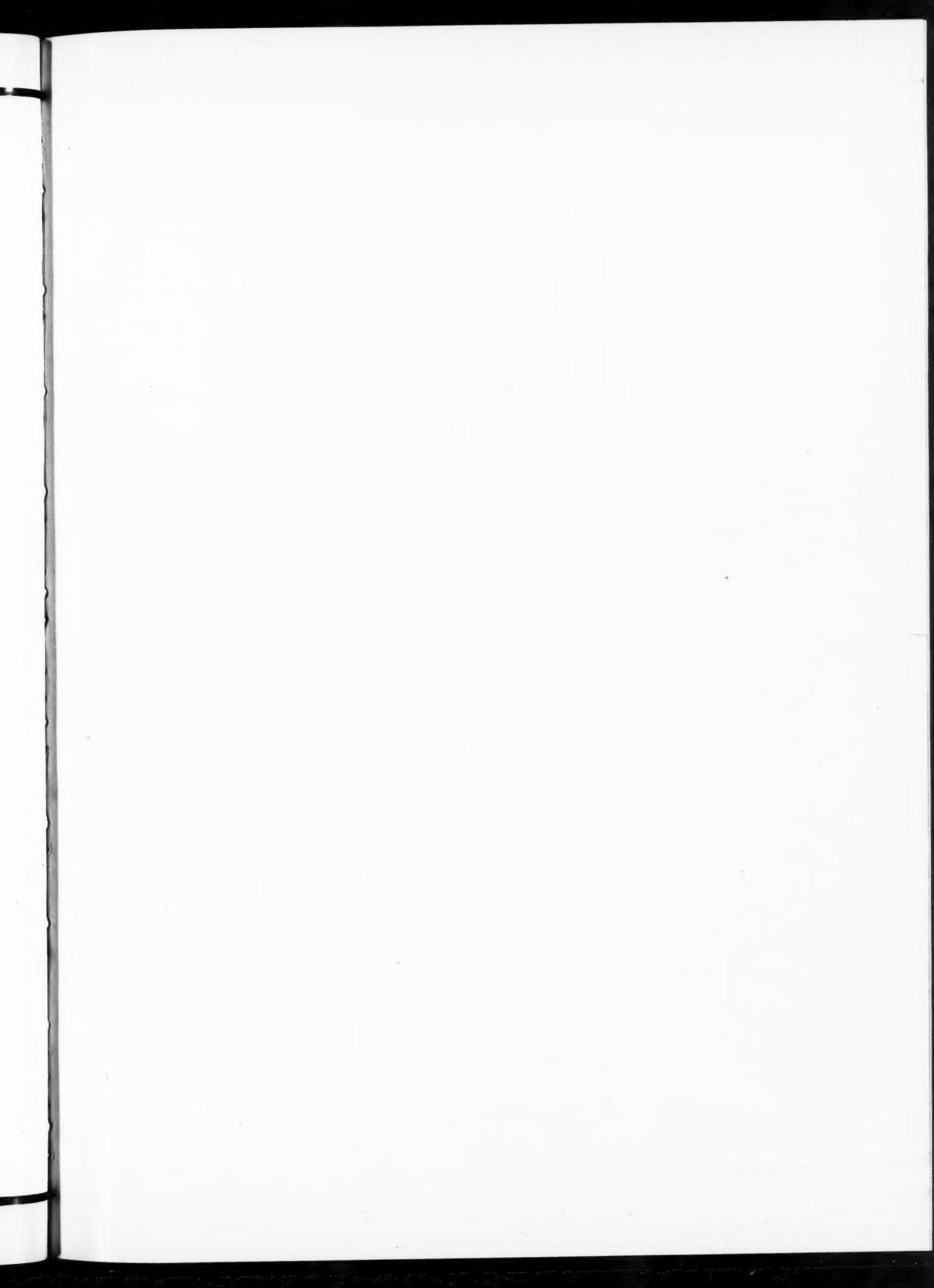
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The leading business and technical journal of the world in the printing and allied industries.
Published monthly by The Inland Printer Company, Chicago, Illinois. J. L. FRAZIER, Editor

June, 1936

ASSURING A PROFIT ON EACH JOB

Interest in budget-cost accounting continues to grow; the subject has been widely discussed and written about since its application to printing was analyzed in these pages; and here's further light on the matter

By **WILLIAM MARGULIES**
Certified Public Accountant

IT SHOULD be obvious that even though a business may be operating profitably, maximum profits are not necessarily being obtained; some orders may have been handled at a loss. For instance, if a thousand orders of equal size are completed during the month, eight hundred at a profit and two hundred at a loss, the net result roughly would be equivalent to the profit on six hundred orders. If, in such case, the orders could be limited to the eight hundred profitable ones, operating costs would be reduced 20 per cent and net profits increased 33½ per cent.

Such a supposition is not fantastic. Similar conditions have been found and remedied in all kinds of businesses; and there is no reason why they cannot be eliminated in the printing industry.

Under any good system of accounting the comparison of the total cost of each order with the selling price is possible, so that unprofitable and profitable orders are discovered. This information, however, is usually found only after the work has been completed and nothing can any longer be done either to reduce the cost or to obtain a better price. It is discouraging to find losing orders continually cropping up—especially when one feels that somehow the condition can be remedied.

One of the mechanisms of scientific management is that called the "exception principle." This principle may be stated as follows: If a desirable course of action should be determined, and if results continually follow this predetermined course, no active participation of

the management is necessary to reach the set goal; but if any intermediate results should deviate from the course, then management must act to redirect those results into the right channel. In other words, the usual does not have to be managed; only the exception that varies from the usual requires executive attention from time to time.

Budget-cost accounting is the practical application of the exception principle to printing management. The budget

Budget-Cost Accounting

A procedure of budget-cost accounting eliminates the following disadvantageous features of job-order cost accounting:

- (1) The posting of detail time-records to individual job cost-sheets.
- (2) The computation of the cost of each operation and the total cost of each separate job.
- (3) The entering and distributing of the total cost of each job in a charge or sales register.

These are various operations that entail most of the clerical work in operating the usual job-order cost system; and these are just the operations that in themselves mean nothing but are necessary for the attainment of the real objective of cost accounting: greater profits.

The budget-cost system short-cuts right through these steps, and uses the time saved for the preparation, *when needed*, of reports that highlight the exact cost of inefficiency of: (1) Each employee, (2) each machine, (3) each of the operating departments, (4) the sales department, and (5) the business as a whole.

that is prepared at the beginning of the year constitutes the "desirable course of action" that is the first element of the principle. The daily and monthly reports of efficiency and operating expenses fulfil the second requirement in that they record the actual results and set up in various separate columns the "exception that varies from the usual."

Still, the maintenance of efficiency in the shop is only half of the problem of earning a net profit. Regardless of how low costs may be, unless sales in sufficient amount are obtained there can be no profit. And unless *in each individual order* are combined the qualities of fair selling price and low production cost, the maximum profit that could be made will not be made. The corollary follows, therefore, that if every order earns the largest possible profit, then the business as a whole will do likewise.

In the handling of every individual order the estimate is not only the first step but also the backbone of successful management. The estimate, if scientifically prepared, is the finest standard by which the work of the shop can be judged. It is at once the *desirable* course of action and the *desired* course. Why not, then, recognize it as such and plan the management reports so that the work done can be compared *currently* with the desired results as expressed in the estimate?

Form 1 illustrates a time slip which sets into motion the machinery for control of the individual order. The slip differs in appearance from the usual time report in two primary respects:

(1) instead of a time report being used by each employee for each day, a separate report or slip is used by each employee for each order; and (2) columns headed "Schedule" record the date on which the work is to be done and the time that should be taken to do it.

This time slip differs from the usual time report also in the manner in which it is issued. At the time an order is taken an instruction or job envelope naturally

accordingly, the correction is then put on both the estimate and the time slip. When, however, the selling price has been definitely fixed, the change should be made only on the time slip by circling the original time and writing the new time underneath in red.

When the employee is finished with the order he fills in on the time slip his name, the date, the time started and finished, the elapsed time, and the quantity pro-

JOB NO.		CUSTOMER			EMPLOYEE		DATE								
6723		Smith & Co.			Lou Jones		3/7/36								
SCHEDULE		Time Began	Time Finished	Time Taken	Quantity	1	2	3	4	5	6	7	8	9	10
Date	Time Allowed														
3/7	1.2	10:2	12:0	1:8											
TOTALS				2:8											
HAND COMP.															
Use separate slip for each Job Number and also for Non-Productive Time. Check (✓) kind of work, or write it in if column is not provided.															

Form 1. Time slip which sets into motion the machinery for controlling individual order

is made up. At the same time a cost summary envelope bearing the job number is prepared and filed in a work-in-process file, and time slips for every operation to be performed are prepared from the estimate and inserted in the instruction envelope. The information placed on the time slip at this point will include the job number, the name of the customer, the date on which the work is to be done, the time to be taken, and the name of the operation. (The form illustrated is $3\frac{1}{2}$ by $5\frac{1}{8}$ inches large. Because of lack of space on the front of the slip the operations are indicated by numbers and described on the reverse side.)

The job now enters the shop, and the employee is given the instruction envelope containing the copy and all the time slips needed for the order. He takes out the slip for his work and notes the time allowed. If he is satisfied that the time allowed him is fair he immediately begins to work. If he thinks that too little time has been allowed he informs his foreman, who can adjust the allowance if the difference is small. If, however, the difference claimed by the shop employee is large, the foreman should first take up the adjustment with the shop manager or the estimator, or both.

In case of change in allowance, if the additional time can be charged to the customer and the selling price adjusted

duced. In the case of unproductive work or idle time he prepares a slip himself recording this information. At the end of the day the employee gives all the time slips to his foreman, who examines them for two purposes: (1) to see that the full day's time has been reported and (2) to find out what work has taken either more or less time than allowed. Again we witness the operation of the control mechanism, for the employee must then and there explain why time was lost on any particular operation or why he was able to do the work in less time. The foreman writes the reason on the back of

the time slip and turns all the slips over to the bookkeeper (or to the cost clerk).

Although the foreman has already noted the out-of-line work, the full effect of off-standard performance can best be comprehended by written summary and comparison. The bookkeeper, therefore, each morning prepares a report (Form 2) in which each employee's or machine's work for the previous day is itemized. The operations which have varied ten per cent or more from standard are listed separately, all others being grouped at the end of the report.

In the report here reproduced Lou Jones fell down grossly on three orders. Job 6723, for example, which should have taken 1.2 hours for composition actually took him 2.1 hours. An explanation was given that particularly complicated formulas made up the bulk of the copy and required more care and time. For the entire day 4.6 hours of productive time was spent on work that was estimated to take only 2.9 hours, so that 1.7 hours was lost. At the standard rate of \$2.55 an hour for the composing room the 1.7 hours actually cost the company \$4.34.

The price of inefficiency could hardly be revealed more effectively. In the first week of the month Jones had worked a total of forty hours for which he was paid \$1.00 an hour, or \$40.00. During this time he spent 28.6 hours on work that ought to have taken only twenty-three hours, the rest of the time being unproductive. The extra time spent on the productive work cost \$14.28, so that Jones actually cost the company \$54.28 for the week rather than the \$40.00 appearing in the payroll.

The additional cost can properly be charged to none other than Jones. The salesman or estimator cannot be held accountable for this loss on the ground that not enough time was charged for, because if this were so Jones, having

DAILY ORDER REPORT							
Employee or Machine	Lou Jones		Department	Hand Composition			March 7, 1936
Job No.	Customer	Operation	Time Allowed	Time Taken	Better or Worse*	Remarks	
6723	Smith & Co.	Composition	1.2	2.1	.9*	Complicated copy—mostly chemical formulas	
6772	Advance Corp.	Corrections	.3	.5	.2*		
	All others		1.4	2.0	.6*		
	TOTALS FOR THE DAY		2.9	4.6	1.7*		
	SAVING OR LOSS* @ \$2.55 an hour				\$ 4.34*		
	TOTALS TO DATE		23.0	28.6	5.6*		
	SAVING OR LOSS* @ \$2.55 an hour				\$14.28*		

Form 2. The bookkeeper's daily report in which each employee's or machine's work is itemized

closer personal experience with the work, should have objected just as soon as he received the job. Since he did not object, or if he did, since a suitable allowance was made after objection, Jones should be held responsible for the actual performance turned in.

As previously stated, the estimator has a most important job, since he first fixes the time that may be spent on each order, and in most cases his decision cannot later be changed. A report similar to that prepared for Jones should, therefore, be made each day covering all the orders for which the estimator's time allowances have had to be altered at a loss to the company. These orders will be the ones that were previously changed by circling the original time allowances and entering the revised time in red. For these losses the estimator is responsible, since the shop employee obviously cannot be expected to attain a standard that has been made too difficult. The form of report for the estimator is almost identical with that for the shop employee, and therefore is not reproduced.

The advantages of this method of cost presentation as compared with presentations under a job-order cost system are many. In the first place, responsibility for the performance of each operation is definitely fixed. Individual workmen are held accountable for results on each operation; foremen are called to account for the results in their departments; and the entire factory is to be judged by the degree by which actual operations differ from predetermined results. Job-order costs do not reveal inefficiencies in individual production units, whether they be employees, or machines, or departments. Only excessive costs for specific orders are disclosed under a job-order system, and then only after completion of the work. The conditions so revealed very often cannot even be taken advantage of in the future, for repetition of identical circumstances is rare.

Another advantage of budget costs is that presentations of cost data necessitate a minimum of clerical work. Instead of accumulating costs on every order and then summarizing these costs in order to obtain a picture of the results as a whole, budget accounting enables a comparison of total costs to be made originally, thus eliminating the endless detail of computation of thousands of separate costs. In case the cost figures for any particular order are needed, the information is still available and can be obtained. Medium-size and large plants particularly should appreciate the labor saved through the elimination of cost computation of every single job that is put through the shop.

★ BUDGET ARTICLES FIND FAVOR

THE INLAND PRINTER was alert to sense the conviction among leading printers that one way towards stabilization is through *budgeting*. This conviction came about through careful study of the unsatisfactory operating and marketing conditions that have prevailed for a number of years. Sentiment to the effect that some practical work in budgeting in the industry should be undertaken without further delay began to crystallize last fall. Quick to promote the best interests of the craft, THE INLAND PRINTER as early as last December issue, in an effort to give its readers prompt reflection of the industry's latest movements, published an article in which the budget-cost system was explained.

The article received a hearty reception as was evidenced by the scores of letters received from readers. In the February issue another article on the "Budget as a Guide to Profits" appeared. With it was a brief opinion on budgeting by Oscar T. Wright, of Washington, D. C., for years chairman of the Printers Cost Commission and himself a successful user of the Standard Accounting and Costing Systems. Elmer Koch, secretary of the U.T.A. and an accountant of recognized ability and authority, also briefly outlined the objects of budgeting. Both articles had much to say of the splendid work of F. W. Fillmore, director of accounting of the U.T.A. and of C. A. Hale, director of accounting and costing of the Chicago Graphic Arts Federation.

With these articles THE INLAND PRINTER had started the ball rolling. Not only did correspondents write us on this or that phase of budgeting, but we were privileged to publish in the March issue an excellent article on "Reducing Costs by Budget Control," by William Margulies, a certified public accountant, who, by his expert handling of the subject, proved his ability to impart it clearly to readers and won the right to a "return engagement" in these pages.

We are pleased, therefore, again to contribute to this extremely important subject of budgets by publishing herewith another article by Mr. Margulies. It is well worth reading.

Printers who may be skeptical of the helpfulness of budgeting in their business need only turn to scores of other industries where budgeting has been used successfully for years to supplement the tools of management. Setting up standards of operations has been shown conclusively to lead to greater efficiency. Budgeting is one of the essentials in establishing such standards. Of no less importance are selling prices with *profit* included. In establishing them, the budget forecast is more reliable than the experience of the past which may not fit into conditions of the immediate future.

Progressive individuals in the industry will study budgets and budgetary control and will look forward to THE INLAND PRINTER'S contributions on this subject of such vital import at the present time.

Good budget-cost accounting not only obviates the necessity for calculating the cost of each job but also does away with the preparation of needless operating reports. In line with the principle of exceptions, so long as any employee's or machine's work is being done in standard time, no managerial attention is needed. As soon, however, as the work veers from the expected, reports to the proper executives must be made.

Thus we see that a system of budget-cost accounting eliminates certain disadvantageous features of job-order cost

accounting; it provides a short-cut and uses the time saved for the preparation, *when needed*, of reports that highlight the exact cost of inefficiency of: (1) each employee, (2) each machine, (3) each of the operating departments, (4) the sales department, and (5) the business as a whole. Inefficiency is made clear at once by such a procedure.

With figures on the high cost of inefficiency being displayed every time a loss or waste is incurred, is there any doubt that management can find the way to reduce them to the minimum?

THE PHOTOGRAPH IN FULL COLOR

Greater realism than artist ever achieved is made possible today by a skilful combination of modern cameras and process plates. Best of all, the ultimate result can now be determined before elaborate work starts

By COLEMAN N. EVERETT

THE GREAT QUEST of typographic printers is for means of further reducing the costs attending various operations of the typographic process. Because a large part of these costs lies in the preliminary or preparatory stages, getting work ready to print, even before a wheel of the press turns, often places the typographic printer at a disadvantage. This is particularly the case where color is a predominating feature of the illustrations. Naturally, therefore, the quest has turned in the direction of photoengraved color plates—commonly known as process engravings—and the operations attending their preparation and subsequent use.

Photography is the mother of photoengraving. But photoengraving gave the world its first photographic pictures to be reproduced in color and reinspired the photographer to strive for *actual photographs in colors*. Within the life span of the present generation this development has been attained. And singular as it may appear, photography has contributed to its offspring another and far-reaching aid in reproducing color realism.

The first color-process plates, generally speaking, were reproduced from paintings and colored drawings. The artist was a necessary preliminary factor. It was reasoned that if they could separate the colors in photographing a "still life," the photographer and the photoengraver certainly ought to be able to separate the colors when photographing *real life* or the scenes of *nature*. Because this line of reasoning was followed, such color separation has become possible in all good photograph galleries and photoengraving shops.

From negatives so obtained, photoengravers now make process plates which afford greater realism than artist ever achieved. Until recently the photoengraver faced one very serious drawback in his process. He was required to run the whole gamut of operations of making plates up to the actual proofing of the plates themselves, *before* he could tell definitely how the picture would look—before he knew what its color values were, or what details would need changing to meet more closely the purposes of

the illustration. Now, however, the large engraving houses, which have spent thousands of dollars in developing the processes of color printing, have developed a *stopping point midway in the process* which allows the photoengraver as well as the customer to see what he is to get, or what changes should be made, before proceeding further!

An actual photograph in colors may be made by one process or another—a photograph that is the very acme of realism; one that shows the true values of color, composition, and balance; the most intimate and intricate details; interest arousing attributes and eye appeals.

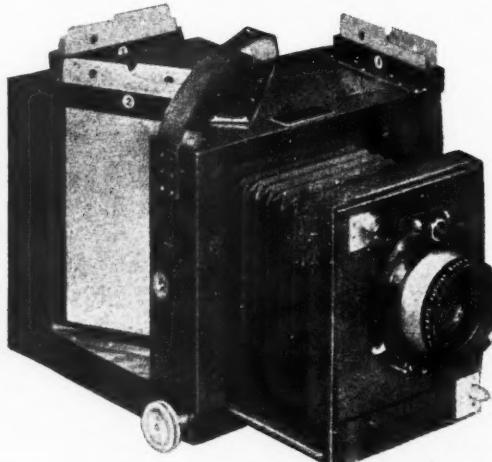
will save literally thousands of dollars now wasted in the remaking of process plates which come out unsatisfactorily or which give results out of harmony with the buyer's requirements. Other authorities deny any such savings. At any rate, the be-sure-you-are-right-first method afforded by the color photograph will, in the long run, save considerable time. The reason for this is quite obvious. The color photograph, if one be made, enables the buyer to see the illustration "copy" before it goes into process in the same manner, or possibly more accurately, than he sees his manuscript before it goes to the compositor.

The several processes for making color photographs are fairly well understood in principle, but ability to operate them is confined to the larger photoengraving shops and to a group of photographers who specialize in one or the other of the processes.

Aside from the realism and appealing nature of color photographs, and the economies they present by making possible correct and satisfactory "copy" before plating, color photographs, especially the "transparency" type, are used by the process operatives as guides in working up color values. At the same time, the customer can be kept in touch with the development of the work before it goes too far.

The simplest form of color photograph is the "transparency," which is not a "print," but is on glass, and is not used except as a guide to color values. The three leading processes each culminates in a color photographic print on paper: (1) the Eastman Imbibition process; (2) the Defender Chromatone process; and (3) the Autotype Carbro process. These will be described briefly in the order named, and as simply as possible.

Three color-separation negatives form the basis of each of the three processes. In other words, whether the subjects be paintings, drawings, "still life" groups of objects in their natural colors, or real



With one lighting and at one time, this camera takes three color negatives which, in the main, are identical in every respect and correct in every individual detail

Before a single penny has been spent on printing plates, the photoengraver or the buyer is able to judge for himself whether the reproduction in actual color meets his requirements. He has opportunity to retouch the photograph, to make changes—even to "retake" it, to add commercial copy, or to place the photograph directly into a novel combination of decorative design and illustration. In other words, he can see how the whole job will look when finally printed, before the heavy expense of making plates is incurred. The results are predetermined. This gives an economic pause in the preparatory operations which, some state,

life, negatives of each of the primary colors in the subject are taken through the customary light filters. For a black or key plate, a negative of the predominating color is made. Whether these negatives are made in the "single shot" cameras, described later, where all three plates are exposed at the same instant, or in ordinary cameras requiring consecutive exposures for each color, the three color-separation negatives are common to each method. But from there on the pathways of the three processes take entirely different directions.

In the *Eastman Imbibition process*, from each of the three color-separation negatives a positive is made on gelatin "relief film" and developed. In a subsequent bath the image is bleached and hardened, the hardening of the image being in proportion to the density of the silver present in the gelatin of the film, that density being greatest in the dark portions of the image. All of the superfluous or unhardened gelatin which is soluble in water is washed away. This positive image then appears in the form of a relief—an actual "hill-and-valley" picture, the hills corresponding to the dark part of the image and the valleys to the light parts of it.

These positives, one for each color, are then used as dye matrices. The one which is to print red, for example, is placed in a tray of red dye for sufficient time, usually about thirty minutes, to absorb, spongelike, a full charge of dye. The dye for each color is perfectly transparent and basically permanent. Each matrix for each color imbibes (hence the name) a full charge of dye.

Paper on which the photograph is to be printed, thoroughly wet and face up, is laid on a glass registering table. First, the matrix fully charged with red dye is placed face down on the paper and squeegeed so as to obtain perfect contact. It is allowed to remain several minutes during which time the paper does actually drink up or "imbibe" the dye from the matrix. Then when the mat is finally removed the image is plainly printed or dyed on the paper. Because of the transparent nature of the mats, the register of the two succeeding colors is accomplished with very remarkable accuracy and precision.

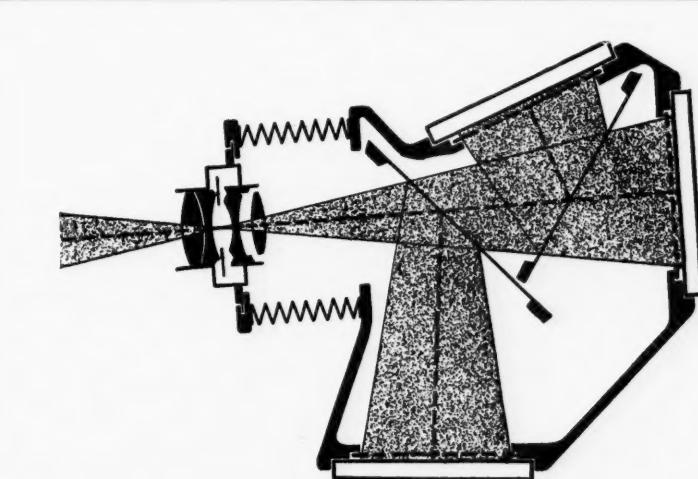
A distinguishing characteristic of this process is that when one print is made, the matrices again and again may be impregnated with their respective dyes and printed in the manner described until they actually wear out. Varying of course with the nature of the image, the number of prints which can be obtained from one set of mats is from twenty-five

to fifty. While all processes of color photography are more or less complex and require much care and skill in operating them, it may be said that this process is comparatively simple, rarely fails when properly done, and has many advantages in economy.

In the *Defender Chromatone process* the three color-separation negatives are used to print positives on special strip-

degree of accuracy in color if the toning is carefully and skilfully done. There are many chances for spoilage—but the results, if successful, are gratifying.

In the third method, the *Autotype Carbro process*, chemistry performs the interesting reaction that distinguishes this method from the two previously described. Here too we begin with the three color-separation negatives, but this



A "one-shot" camera which exposes the three primary color-separation negatives at the same instant, insuring perfect register and enhancing the speed with which they are made

ping paper; these are then developed, fixed, and washed the same as is ordinarily done for any black and white print. Each of the gelatinous images is then stripped from the paper base and carried through a series of baths that tone it to its correct color—red, yellow, or blue. The element of color is embodied in the special stripping paper and then brought out in the process of toning.

After toning, the colored positives, each with its collodion face upward, are then superimposed one over another on a gelatin-coated base paper. Because they are transparent, register is accomplished with relative ease, and the colors either stand out or blend according to the tones. The building up of the three color positives thus results in the final production of the color photograph.

While it is possible to retouch the completed picture, to draw any decorative design or commercial copy upon it, so that the customer may know what he is getting before plates are made, it must be observed that the three positives are actually "used up" in the making of the color photograph. If additional prints are wanted, new positives are made from the original color-separation negatives and the process repeated. The process is capable of very fine results and a high

time the positives are prints made on bromide paper of the size the finished color photograph is to be. The image appears on the bromide print in "developed silver," the true tones of light and shadow being proportional to the depth or density of the silver deposit on the specially prepared print.

Carbon tissue, an article more or less known to all photographers, is a paper coated on one side with a very bright and dense mixture of gelatin and pigment or dye and comes in red, yellow, and blue colors. The next step is to saturate in a bath composed principally of bichromate, one sheet each of the three colors of carbon tissue. This bath puts them in a proper condition to perform the very interesting chemical reaction mentioned above. The length of time the carbon tissue remains in the bath controls the contrasts of the finished prints—the shorter the time the greater the contrasts; the longer the time, the less the contrasts.

When it has reached the proper condition, each color of the now bichromated tissue is then brought into contact with the bromide print of the same corresponding color. During the fifteen minutes of this contact, a chemical reaction takes place between the silver in the

bromide print and the bichromated color tissue. The silver reacts to produce insolubility in the gelatinous bichromated tissue, the insolubility being equal in depth to the silver deposit or density on the bromide print. There is similar contact for each bromide print and each corresponding color carbon tissue.

The carbon tissues are then separated from the bromide prints, and after an alcohol bath are squeegeed each onto a separate sheet of specially prepared celluloid and allowed to dry. We now have three celluloid sheets with bright carbon colored tissues—red, yellow, and blue—adhering closely to them. Each is now placed in hot water (105 degrees) which permits the paper backing of the carbon tissue to be pulled off and dissolves the soluble gelatin, thus leaving the colored image in insoluble gelatin adhering to the celluloid.

The development of these celluloids with their respective colors of red, yellow, and blue is a most difficult, delicate process, requiring much skill and experience. But when once completed, the colored gelatinized image of each of the three is finally transferred to a special

chances for success are more remote than in the other two, but if success does attend the operator's effort, he has the satisfaction of knowing that this method is the most economical of the three.

To insure perfect register and to enhance the speed with which they are produced, it is often desirable that each of the three primary color-separation negatives, required in all of the processes, be exposed at the same instant if possible. A "one-shot" camera for that purpose has been developed. The diagram accompanying this article will give the layman an idea of its construction. Two semi-transparent mirrors (M-1 M-1 and M-2 M-2) are specially treated on the forward surface so that a certain portion of the light ray, shown in the diagram by dotted lines, will be reflected. The first mirror (M-1 M-1) reflects a portion of the light ray to a photographic plate (P-1). The remainder of the light passes through the glass of the mirror and strikes the second mirror (M-2 M-2) which reflects a portion to the second plate (P-2). The balance of the light passes through the second mirror and strikes the third or back plate (P-3). In front of each plate is a color filter

Donnelley's, Rosenow's, and Jahn & Ollier, of Chicago, have pioneered in this work. But here and there in the larger cities a few color photographers have studios for supplying color photographs to be used for commercial printing. Among these, Jeffery White, of Detroit, and Fidelis Harter Incorporated, Valentino Sarra Incorporated, and Charles Harris Miller, all of Chicago, have been instrumental in developing these processes in the Middle West. To the latter, the author is indebted for his patience in guiding him along the intricate paths leading to a simple description.

★ ★

Erasmus Exhibition

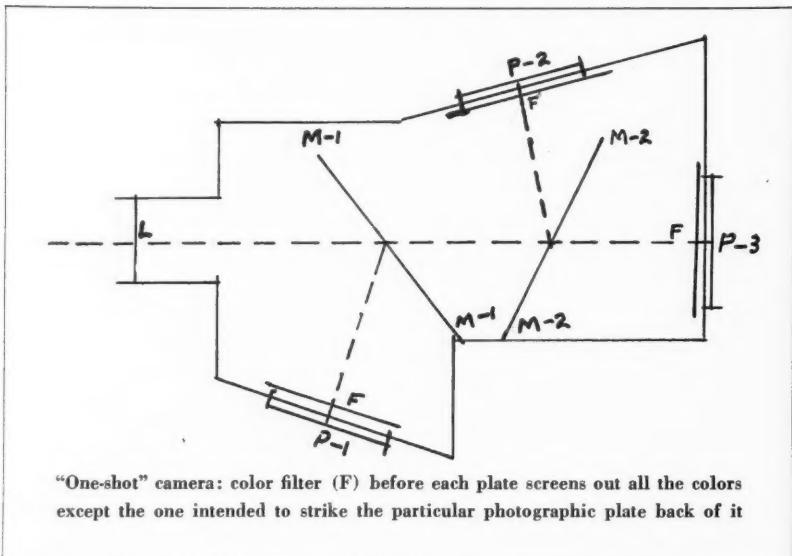
Early development of the printing industry in Europe was likened to recent development of motion pictures in Hollywood, in an address made by Prof. N. W. De Witt in connection with the recent exhibition of books by Erasmus, editor and writer who left his mark upon the literature of the fifteenth and early sixteenth century. Both the exhibition and the address were at Emmanuel College, Toronto, and were referred to in a news item in the *Mail and Empire*.

"Printing developed with incredible rapidity," said Professor De Witt. "Just as film producers are complaining that they cannot get enough good stories for their cameras, the early printer-publishers were at their wits' end for good copy to put into books. And Erasmus could never bear to see a press idle. He would move right into the shop with his chair and table, and write as fast as his hand could move. Compositors raced him to see whether they could set the type faster than he could write the copy."

The exhibition of three hundred copies of the early editions of Erasmus books, nearly all beautiful examples of typography, and with many of their original excellent bindings intact, was made possible by the Victoria University, whose property they are. One historical reference to Erasmus states: "During the eight years of Erasmus coöperation, the Froben Press (Basel) took the lead of all presses of Europe both in the standard value of the works published and in the style of typographical execution."

★ ★

John B. Curry, president, International Association of Printing House Craftsmen, is concerned about the future of the educational work of the association. "We must raise an educational fund," he writes. Some optimistic members are hopeful that a rich and far-seeing printer will endow the educational work of the organization.



gelatinized paper, and one after another is then superimposed to build up the photographic print, or final result.

It is characteristic of this process that the bromide prints can be redeveloped and the processes repeated for three or four times or until the color values are lost. With each repetition the contrasts increase, because in the bleaching of the print the more delicate tones are washed out and the intermediate tones are lost, until the resulting contrasts of black and white are of little value. In this method of making such a color photograph, the

(F) which absorbs or screens out all of the colors except the one intended to strike the particular photographic plate back of it. The camera is said to be particularly adapted to photographing life subjects of which instantaneous exposures are especially desired.

Few of the photoengravers and printers with photoengraving departments make color photographs, either "transparencies" or "prints," and then only when they are helpful in developing color values and in showing the customer the progress of the work. Such concerns as

The Graphic Arts

TECHNICAL CONFERENCE REPORTS

A summary of the three-day session sponsored jointly by the Graphic Arts Research Bureau and the Graphic Arts Division of the American Society of Mechanical Engineers at Washington, May 11, 12, and 13

By HARRY HILLMAN

ABROAD-MINDED survey of the printing processes—relief, lithography, and gravure—was made at the "Evaluation of Processes Symposium" held in the Wardman Park Hotel, Washington, May 12. The theme was emphasized: keep an open mind—so much so, in fact, that some of the auditors felt that the talks and discussion failed to bring out any definite evaluation of the processes or their relative merits. However, many pertinent points were broached.

The necessity of giving careful attention to all factors vital to the finished job before work goes into production was stressed by Fred W. Hoch, of Hoch Associates, Incorporated, of New York City, who presented the case for relief printing. The printability of a paper stock, for instance, sets the requirements demanded in such factors as the ink, rollers, plates, and even the presses. Demands in production should be considered when the paper is being selected for a job. So also should problems that are not encountered until after the work has been finished and delivered, such, for instance, as the adaptability of the paper to the purpose for which the job originally was planned.

The advisability of eliminating the "dangerous experiment of mixing inks in the printing plant" was also stressed; as were the difficulties to be encountered through reducing the body of the ink and affecting the ratio of vehicle to color content through the use of compounds and oils. All inks should be supplied to the printer by the inkmaker without any necessity of mixing or reducing in the plant, insisted Hoch. The importance of properly set rollers was also touched on.

Then, under the heading of plates, the speaker emphasized the need of greater attention to precision methods of manufacture and to the use of pre-makeready operations by the printer due to their advantages in eliminating imperfections encountered in the form, press, equipment, and materials furnished for the job. This work of eliminating imperfections after a job is put on the press represents a considerable investment of time and money for each job. The advantages of having the press itself properly tested with precision test blocks, so as to eliminate any imperfections and thereby to

reduce the time and cost of makeready on the actual form to be printed, were strongly brought out.

Hoch laid considerable emphasis on his statement that "the photoengraving industry, with its various improvements in direct-color photography and process-plate making, has an important task before it in the necessity of furnishing the relief-printing industry with suitable monotone and multicolor plates within the competitive area in which the industry finds itself when competing with other processes that eliminate the cost of photoengravings."

Offset was discussed by W. J. Wilkinson, of the Zeese-Wilkinson Company, New York City, who pointed out that while relief printing unquestionably was flexible, no change has been made in the fundamental process. On the other hand, he said, attention has been attracted to the newer processes because they are newer—and also because, in offset and in gravure, developments and improvements have taken place.

Recent development of the deep-etch process of offset printing, Wilkinson stated, has made possible the printing

Gravure did not come in for much discussion, as the scheduled speaker was unavoidably detained. A gentleman from Philadelphia, in relating the experiences of his own company, stated that while rotary photogravure has come into wide use, sheet-fed gravure has not made any appreciable progress in this country. It will be necessary, he said, to have much closer coöperation on the part of the press builder, the papermaker, and inkmaker in order that greater progress may be made—similar to that notable progress gravure has made in Europe, particularly in France and Germany.

ALTHOUGH most of the conference's topics dealt with technicalities generally remote from the everyday problems of the average commercial printer, one paper—"Where Are the Profits?"—struck squarely at vital problem.

The speaker was C. Oliver Wellington, of McKinsey, Wellington and Company, New York City, and president of the American Institute of Consulting Management Engineers. Profit, he said, is a function related to some degree to general economic conditions, but to a

Highly Technical

There were many of the papers and discussions at the graphic arts technical conference that was held last month in Washington. Included among these papers were such subjects as Paper and Its Application to Printing, Quick Drying Inks, Permanence and Durability of Printing Papers, Sheet Zinc for Photoengraving, Impression Lead for Electrotype Molding, Photoengravers' Zinc, Sheet Copper for Photoengraving, Sheet Brass for Photoengraving, Constitution and Properties of Type Metals, Photomechanical Tone Reproduction, Nitric Acid Etching of Zines, Heat-treated Electrotype, and various Printing Press Drives

of four-color work equal to, and better than, relief printing and on a wider range of papers. Then, too, fine-screen halftones can be printed on coarser surface papers. Another point emphasized was that the time for makeready on the press is but a small fraction of that required in relief printing, and the offset presses operate at greater speeds.

larger degree to management. During severe economic depressions it is impossible for many concerns to operate at a profit. However, even then capable management can greatly reduce losses and in some instances enable a concern to make some profits at a time when less skilfully managed competitors are in process of incurring ruinous losses.

"Profits, in good times or bad," said the speaker, "depend upon the ability of management (1) to determine upon policies best suited to the individual concern; (2) to set up a definite, effective plan of organization; (3) to select the right personnel; (4) to provide the correct facilities; and (5) to use the right methods. When you, your banker, or your stockholders ask 'Where are the profits?' search for the answer under those five heads."

"Certain policies are so basic they should be adopted by all members of an industry. Among these are price policies. Personally, I am opposed to below-cost selling. I believe that the aim should be to make a certain profit on every sale. Although in the light of the past six years many business men will disagree with me, I am convinced that many concerns which lost heavily could have netted a small profit had their price policies been right."

"The heaviest losses from operations during slack times, when there is an industry-wide shortage of orders, come from ill-advised attempts to keep the shop operating at what is considered normal capacity. . . . While the temptation is strong to go after business on any basis when one sees his competitors getting orders, the business man with sufficient self-control can sometimes find a way to get enough business at profitable prices, provided he has not succumbed to that very insidious 'volume of production' bacillus. . . .

"Of all policies, I am inclined to believe that those most often responsible for failure to make proper profits are those concerned with selling. Sales executives and salesmen are more apt to be sales minded than profit minded. To some, any sale is a good sale. Yet in full justice it must be admitted that the fault sometimes lies with the production executives who press the sales department for volume to keep the plant busy."

In discussing facilities, the speaker stated that "antiquated, obsolete, badly worn, or poorly maintained equipment is a sure absorber of potential profits. It pays to replace such worn equipment as quickly as possible, and for the future to be sure that a sufficient charge for depreciation and obsolescence is included in the selling prices."

"When considering the shop facilities, examine the layout of equipment to make certain that time and labor are not lost in excess handling. . . . Have an adequate method of controlling production to avoid delays in production, to make certain that deliveries will be made on time, and to prevent the accumulation of unduly large inventories of goods."

Emphasizing the value of a cost-finding system, Wellington stated: "A cost system is an important item under 'facilities.' It serves not only as a basis for estimating selling prices, but, if properly designed, affords close executive control of operations and quickly indicates where waste, extravagance, and inefficiency exist. . . . Let the competitor who is ignorant of his costs take the unprofitable business."

Proper methods of using facilities, no matter how modern and well suited they may be, the establishment of standards of performance, and the application of wage incentives to stimulate production—all important factors in this business of operating on a profitable basis—were advocated by the speaker. Readers of *THE INLAND PRINTER* will undoubtedly recognize them as familiar themes.

A gentleman who secured the privilege of the floor at the conclusion of Wellington's address remarked that he hoped the mere making of profits was not the sole aim of business today. There was, he observed, a human element to be considered; surely the displacement of workers by the introduction of labor-saving machinery and equipment was largely responsible for the tremendous number of unemployed who are on Government relief or in the ranks of W.P.A. workers at the present time.

He stated that an analysis had been made which showed that a large majority, or at least one-third, of the unemployed consisted of those who would never be able to return to their former work because they had been displaced by labor-saving devices.

This comment was replied to very forcefully by Wellington, who disputed the statement that labor-saving machinery and equipment displaced workers permanently. While it might have some temporary effect, he said, the whole history of industrial development proved definitely that the introduction of labor-saving machinery and methods opened up the opportunities for employment for greater numbers of workers—not only in the particular field or industry in which the machinery was introduced, but in related fields or industries as well.

By reducing the cost of a finished product a much wider distribution, a much greater production of that product was made possible—the advantages of it, the privilege and enjoyment of its use, were made available to far greater numbers. Hence, Wellington concluded, in place of being the detriment which, through fallacious reasoning, some have claimed it to be, labor-saving equipment and machinery have proved important factors in promoting better conditions.

Check—

Disappearance of the design On occasions, the lithographic design may be obliterated for one or more of the following reasons: faulty transfer rollers defective or wrongly adjusted, too strong a pull, dusty papers, unsuitable additions to either the ink or the water, and the use of too much dampening water. In the case of the last-mentioned difficulty, a cure may be effected by the washing of the plate and the use of a suitable transfer black ink.

Beading This might result from the use of too fluid an ink. Then heavier-bodied and tackier ink should be substituted. If beading occurs in a second color when large solids are overprinted, it may be necessary to apply the second color before first has dried hard.

Bleeding With sensitive inks such as the yellow lakes and green lakes, this difficulty may result when some compounds—caustic soda, for instance—are added to the dampening water or to the inks. An ink normally fast to water may thus be rendered soluble. Nothing should be added to the dampening water, and the inks should be prepared according to formulas.

Consistency It is highly important that the inks be of the right consistency. If an ink is too thin, filling-up may occur, drying may be prevented, or the plate may be damaged. If too thick an ink is used, picking of the paper may result. Great care should be exercised in the addition of substances for the thinning or thickening of the inks.

Dampening water The water used on the offset press should be pure and clean; no chemicals should be added.

Drying of the ink The papers differ widely in their capacity for absorbing inks, hence the inks must be suited to the papers used. Paste driers are preferred to liquid driers because the latter tend to make the print tacky. The choice of driers is an important matter, and the offset printer needs the assistance of the inkmaker in making his selections.

Ink in the tin Such ink in the tin should be leveled with a spatula and covered with oil-paper, or else it will quickly dry up. The tin should then be kept closed in a room where an even temperature prevails.

Emulsion formation An emulsion—a slimy mixture of oil, grease, and water—is sometimes formed when too much dampening water is used. This emulsion may cover the entire plate

EDITOR'S NOTE: These hints are based upon a pamphlet compiled by the Gebr. Hartmann Printing Ink organization whose headquarters are located in Halle-Ammendorf, Germany.

Offset Inking Problems

and give the print the appearance of fading; it may also cause toning. When an emulsion has formed, the plate should be washed. The dampening water should be examined to see whether it is still suitable for use; it may be necessary to change it for fresh water.

Fastness to rubbing If too much drier is added, the ink may rub off easily. Particularly in the case of the first color, the amount of drier should be kept as small as possible. It is not necessary to add driers to natural-drying colors like chrome yellow. Subsequent printings should be made before the previous ink has set hard. If this has not occurred, it may be advisable to overprint the first color with a good drying varnish. Your second print may then be made as soon as the varnish has sufficient adhesion but before it has completely dried.

Filling-up of screen This often occurs when dusty papers are printed and is most apparent when a fine screen is employed. Either a stronger varnish should be added, or the plate should be reetched.

Fixing the plate In order to make them stand up well on long runs, copied or transferred offset plates should be fixed with a suitable compound. A plate thus treated will print clean throughout the run. **Greasiness** When several colors have been printed on top of each other, it sometimes happens that the second or third has a greasy shine. The addition of finely ground French chalk to the first color will prevent this undesirable effect.

Makeready of inks The selection of reducers, like that of driers, depends upon the quality of the printing papers. Ink-makers in the lithographic field have produced thinners suitable for use with the different grades of paper.

Odor of inks Every offset ink has a typical smell due to the varnish constituents. This odor disappears during the drying process unless the ink has been improperly prepared. So when wrapping-papers for foodstuffs are to be printed, great care must be exercised in the use of chemicals. So-called siccatives and other ingredients with disagreeable smells must never be used. The air should have free access to the printed sheets in order to insure good drying; for the same reason, the paper should not be stacked high. The moisture always present in paper reacts with the inks and develops an unpleasant odor in a high stack of paper.

Penetration of ink A greasy residue is sometimes found on the surface of close-textured, hard-sized papers because the ink has not penetrated. Very finely ground French chalk should be added to assist penetration. Lard, grease, or mineral oil should not be added under any circumstances, otherwise the ink will never dry

and the resultant prints will offset easily. When porous and soft-sized papers are being used, the ink penetrates too quickly. It is then advisable to add not only reducer and drier but also some strong varnish.

Register differences Register differences occur chiefly when rough and natural stock is being printed. The difficulty may be overcome by stretching the paper. This is best done by running the paper through the press with the damping rollers working under printing conditions but without any ink. When sized papers are being used, it is advantageous to underprint them with a good underprinting varnish. The paper, of course, must be printed in the correct direction, and the humidity of the air in the pressroom and stockroom should be constant.

Rubber blanket If the blanket is not sufficiently tight or if it is not rectangular in shape, it has a tendency to rub on the printing plate, which results in filling-in or toning. When a very long run has been made, the design can sometimes be seen embossed on the blanket. This is caused by the slight but continued pressure resulting from the microscopic thickness of the coagulated layer of bichromated albumen on the printing plate, together with the thickness of the ink. In rare cases such as this, the blanket must be changed, and the old one cleaned and dried.

Rubbing of ink This difficulty usually arises on soft-sized papers with a loose-fiber structure. The special varnishes and shorteners may be required. The maintenance of a constant temperature in the pressroom is also of great importance.

Showing through This flaw is not an uncommon occurrence when thin, porous papers are printed. The unpleasant effects resulting from showing through can best be prevented by printing with a highly concentrated ink. No grease or oil should be added, but a high percentage of drier is advantageous. However, it is not always possible to use an ink of sufficiently strong consistency on a porous paper; in this case, it is advisable to create an artificial printing surface by the use of a varnish. Showing through sometimes occurs when doubletone inks are being used, especially when photogravure effects are simulated by toning. The more intense the doubletone effect is, and the more ink that is applied in printing, the greater will be the danger of showing through, particularly if the paper is very porous. The higher the paper is stacked, the more the ink will penetrate owing to rising temperature. When doubletone inks are used, it is advisable to pull proofs and to examine them. It may also be remarked that the two sides of the paper may produce quite different shades of color with the same doubletone ink; hence it is well to observe carefully

which side of the paper is being printed, if consistent results are to be looked for.

Stretching of papers When very complicated and fine register work is being produced, particularly with rough and unglazed papers, it is advisable to run the stock through the machine for the purpose of stretching it. This operation should be carried out with the dampening rollers running so that the paper may be moistened before the actual printing.

Smudging of dried ink If this happens on hard, non-porous papers, it is due to the fact that the ink was thinned down too much so that its adhesive power was thereby reduced; another cause is the initial lack of a sufficient drier in the ink. In the case of soft-sized, absorbent papers, the varnish is sometimes absorbed, leaving the color pigment on the surface. Overprinting with special drying varnish helps. In any case of doubt, a trial print should be made and examined until it is quite dry.

Spots These occasionally develop when second or subsequent colors are being printed. When the previous color dries too hard, spots are likely to result. Rubbing over with magnesia will help.

Tackiness The finished print is likely to be tacky when liquid siccatives and gloss varnish are used. This difficulty can be overcome by application of a paste drier.

Toning Some of the causes of toning are the following: incorrect stretching of the rubber blanket and consequent rubbing on the plate, slipping of the rollers over each other, too much ink, too heavy printing pressure, formation of an emulsion, too thin inks, and too much printing oil. Thus before any adjustments are made to either the ink or dampening water, the above faults should be looked for. If the cause of the trouble is not then apparent, a suitable antitoner may render good service by dissolving ingredients causing the toning.

Underprinting The smudging of soft-sized, absorbent papers may be prevented by underprinting, which will ensure freedom from powdering. This may also be necessary in the case of porous cardboard. An exceptionally thin ink should be used for the underprinting. This will prevent the constituents of the varnish from being absorbed away from the color pigment and will produce a uniform surface coating. After this is done, a strong ink may be used in the printing. Underprinting is very important in the production of good printing upon porous materials.

Underprinting gold work Specially prepared bronzing varnish is well recommended for gold printing, with underprinting of this preparation with another ink in the case of absorbent papers to prevent the gold-underprinting ink from penetrating too rapidly. Use a slow-running press with a free supply of ink.



PRINTING AROUND THE WORLD

Copyright for Typographic Design

• A conference to be held in Brussels, Belgium, this year will consider the revision of the International Copyright Convention last revised at Rome in 1928. Among many proposals for changing the Convention is one in respect to Typographic Design being put to The British Parliamentary Committee by the Publishers' Association of Great Britain and Ireland. It reads as follows: "A marked development in typographical design has taken place in this country in recent years. This development has been accompanied by an increasing improvement, in this and other countries, in processes of photolithography, with the result that the publishers in some foreign countries have been encouraged to reproduce by means of photolithography the classical and educational works published in this country, and thus save themselves the expense of resetting the type, to the prejudice of British publishers. . . . 'Works of drawing, painting, architecture, sculpture, engraving and lithography' are at present covered; it is proposed to add the words 'typographical design' after 'lithography.'"

A French Book-Trade Museum

• In the anticipation of the second International Exposition of Decorative Arts to be held next year in Paris, the foundation of a book-trade museum of printing is now being undertaken in France. Seven divisions will be represented: The paper industry; Printing; Wood-cut illustration; Reproduction processes; History of printing; The illustrated book; and development in bookbinding technique.

On Becoming a Printer

• J. Acton, honorable technical secretary of the Printers' Managers' and Overseers' Association, and a well known instructor at the London Society of Compositors' Jobbing Guild, recently stated: "There is no one point alone in printing that will make you into a printer. To become a printer you should know a huge quantity of little points, each one of which is equally important; once you have assembled the knowledge of these little points, you can go along swimmingly and get results."

Specimens Speak for Themselves

• It is a favorite practice of many Continental printing firms to send portfolios of printed specimens to customers and prospects. Elaborate promotion along this line has been a distinguishing mark of Zollikofer and Company, St. Gallen, Switzerland, for some forty years. This year, the concern's annual presentation includes 108 pages and

twenty-two remarkable art inserts — reproductions of drawings, water colors, paintings in oil, four-color photography. The typographic makeup is especially attractive. Decidedly noteworthy is the fact that the portfolio does not contain a single line of self-advertising. The specimens, needless to say, speak for themselves.

Young Master Printers' School

• England's Young Master Printers' Summer School will be held at Oxley Hall, near Leeds, from July 20 to August 15. The fee for a four-weeks course is £20, inclusive of board, lodging, lectures, and visits to works, *et cetera*; for those students who attend only first or last fortnight, £10.

South African Progress

• A Government release of the South African Minister of Labor announces the establishing of a provident fund for printing employees. This fund to provide for old-age pensions, mortality, grants in case of death, and retirement grants to persons permanently leaving the industry. It has also been announced that employers are agreed to continue their contribution to the joint unemployment fund in order to build up a reserve for periods of abnormal unemployment that inevitably turn up.

Swiss Indignation

• At several meetings of the Swiss Master Printers' Federation and the Typographic and Pressmen's Unions unanimous resolutions were passed to combat the continuous increase in the production of printed matter with office duplicating equipment. A national commission, composed of employers and also employees, forwarded a resolution to the federal, state, and community governments calling their attention to the real "crisis" in the printing industry and asking that all authorities give their work to the legalized printers of the country.

Forty-Hour Week

• Discussions on the Enabling Bill ("compulsion"), on the forty-hour week, and, in certain offices, on the eleventh-day, eleventh-night fortnight, seemingly are occupying as much attention as printers in England can spare from their work at the moment. The first matter, from what we can gather, stands a more than even chance of being rejected; the forty-hour week is on the table (with the unions standing by ready to light the fuse if master printers do not come quickly to a decision); and the eleventh-day fortnight, it is said, will be settled amicably in a month's time, possibly sooner.

Germany Scraps Old Machines

• A new agreement which has been reached by German master printers and the printing-machine manufacturers, and which has been approved by the Government, makes the scrapping of old printing machines compulsory for both members and non-members of the various printing organizations of Germany. Whenever either new or second-hand machines are purchased, old machines totaling half the weight of the new must be scrapped, or, if this is not possible, a payment of five Pfennig a kilo weight must be made to a fund established for the buying up and scrapping of obsolete machines. Printing machines twenty years old or older can be bought, sold, or traded, only on the condition that they will be either scrapped or sold outside Germany.

U. S. S. R. Increases Production

• Publishing activities reported at the recent congress of All-Russian Authors revealed that one of the forty-three state publishing houses—Detsgiz', Department of Children's Books—had issued more than 250 titles, with the total number exceeding 25,000,000 printed copies. It was also reported that seventy different nationalities within the Soviet boundaries had been provided for the first time with writing and reading material. A list of foreign literature issued by the Russian publishers included the works of famous English authors, such as Dickens and Dafoe.

Status of Printing in Germany

• At a recent meeting of the committee of the International Typographers' Secretariat at Berne, Switzerland, it was reported that the unemployment among printers in Germany is at least 60 per cent and workers are often employed only by the day or hour. Wage scales, it is said, are evaded and piece rates are cut to a minimum. Large printing works owned by workers have been commanded and the machinery broken up or put to other uses. In contradiction to the charge, incessantly repeated by the Nazis, that the German Trade Unions were on the brink of ruin before the Revolution in the spring of 1933, it was pointed out that on April 30, 1933, the assets of the German Printers' Union amounted to 8,000,000 Marks, while those of the Printers' Assistants' Union were 5,000,000.

New Compensation for Overtime

• Dutch Master Printers and printing-trade unions have concluded an agreement to provide possibilities for granting extended holidays as compensation for overtime work. A plan that ought to succeed!

CHARTING THE COSTS OF OFFSET

Installation and operation of offset equipment costs no small sum of money, so it's important that latest equipment and various prospective markets be carefully considered before making the initial investment

By E. J. BAKER

THE rising tide of interest in offset printing has brought forth many questions relative to the process, but the one paramount in the minds of the majority today relates to costs—cost of installation, cost of operation and cost of production as compared to the costs of letterpress.

The initial investment very naturally depends upon just how completely the plant is to be equipped. Even in considering equipment required for minimum installation, one might select a machine that would perform much faster than another—naturally, at higher cost.

Many types of machinery are today available and a decision must be made whether to purchase the cheapest or to select that which is recognized as standard and which has proven its worth. The better judgment of those printers experienced in the operation of letterpress equipment will tell them to select the best, regardless of initial cost.

The writer just recently prepared an accurate report on cost of installation and this included complete equipment set-up ready to turn out the finished printing. This report was made for two sizes of presses with the corresponding auxiliary machines—17 by 22 and 22 by 34. It was based on the best machinery on the market and ran as follows:

One 17 by 22 press, set up to operate	\$4,950.00
Freight and drayage.....	100.00
Vacuum frame and accessory platemaking equipment	1,550.00
Camera, complete	1,500.00
Chemicals and incidentals.....	150.00
Total	\$8,250.00

The same installation with the camera left out would cost somewhere around \$6,650.00, since there would be a reduction in the cost of chemicals and freight over the actual cost of the machine.

The manufacturer guarantees a top speed for this press of seven thousand an hour, which would mean the average production would range from four thousand to six thousand an hour. It will require a skilled craftsman to operate, whose wage rate will probably be the

minimum of \$1.00 an hour or up. The manufacturer can show an hour cost as low as \$4.50 an hour. The average hour cost will probably be about \$5.50.

The comparative figures on the larger equipment are as follows:

One 22 by 34 press.....	\$11,250.00
Freight and drayage.....	150.00
Platemaking units	2,000.00
Camera	1,750.00
Chemicals and incidentals.....	200.00
Total	\$15,350.00
Installation without the camera, about	\$13,400.00

The guaranteed top speed of this press is six thousand an hour, which means an average production of three thousand to five thousand an hour. The manufacturer shows a minimum hour cost of \$5.75, but the average will be \$6.50 or more. In addition to a skilled craftsman, this size press will require a helper and the combined hourly wage rate of these two can be stated at the minimum of \$1.75.

The camera and platemaking equipment will require a skilled operator at a wage rate approximately the same as for the press. In the operation of the camera and platemaking units it is possible to secure a combination man, where there is minimum production, but such men are difficult to find, and as production increases, the man-power must be increased. Of course more complete and labor-saving platemaking units may be installed at a higher cost, but such installation would be recommended only in case of maximum production.

The total cost of the initial installation may vary a great deal from that shown above—either up or down. One company of my acquaintance expended approximately \$26,000.00 on its installation, which, of course, included equipment of the very latest type and was ideally complete.

On the other hand I know of one small printer who became so greatly interested in offset, and so determined to enter the field, that he built his own equipment in his own plant. The press—about 10 by 15 in size—was com-

pletely built, as was the vacuum frame, whirler, and other accessory units. A discarded small camera was purchased, with lens and screen, for a small sum, and rebuilt. The accumulation of material, visits to machine shops, and the building of this equipment required more than a year. The actual cost is unknown, but let it be said he is now producing negatives and plates equal to any, and press production is of fair grade on the simpler type of work. Of course the man was a mechanical genius, and I do not think it advisable to recommend that one build his own equipment.

Installation and operation of offset equipment will cost no small sum of money, and very thorough consideration should be given your prospective market for the products of this new equipment. How much of your present work can be economically transferred to offset? How much new work can be created for offset? What will be the customer demand for that class of work which, by its nature, may be classed as strictly offset?

While the product sold from offset equipment is practically the same as that from letterpress, the process of production is entirely different, produced by a different type of equipment which must be manned by a different class of workmen. In other words, the establishment engaged in both relief printing and offset printing must have two separate and distinct plants in operation—binding units excepted, of course.

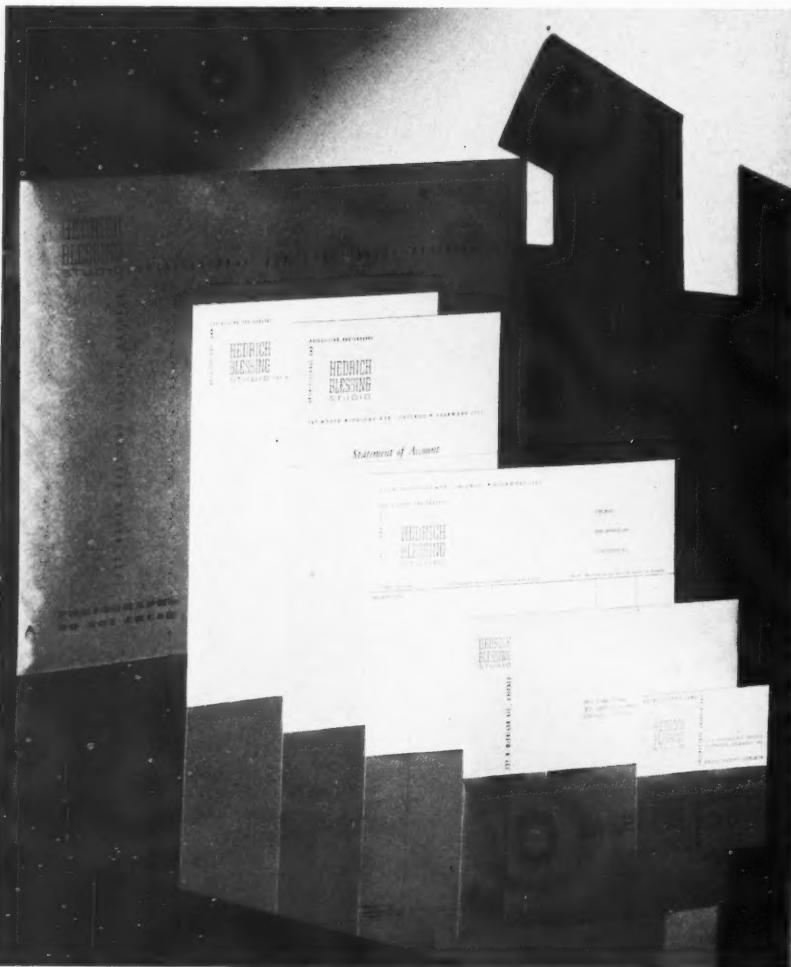
True, these plants must interlock, so to speak, coöperating to the very fullest extent on that class of work requiring certain operations from each. In order to secure the perfect coördination vital to successful operation, both departments should be under the supervision of one man—preferably one who has a knowledge of the processes and production possibilities in each.

A discussion of comparable costs for the two processes might be carried to interminable lengths, but, as previously observed in these columns, there is no established rule whereby any job can be predetermined as a choice for either. Both methods have a very definite place in the industry, and the fact that either

process may prove the choice to which certain types of printing are especially adapted does not diminish the importance of the other.

General knowledge of the preparatory operations in offset printing is limited to the fact that a negative must be made, either by contact in a vacuum frame or by means of the camera; that, through this negative, the image is placed on the

piece in question was 8½ by 14 inches, printed two sides. Half of the face side and a full form on the reverse side was 5-point type; set solid, 46 picas in width. The other half of the face was 8-point and a few lines of 10-point, with some intricate hand makeup. One line was printed in red on the face side. The quantity was ten thousand. The copy was not suitable for photographing.



Smart stationery designed by Gustav Rehberger, of Eckland Jacobsen and Associates, for the Hedrich-Blessing Studio, and printed by The Superior Service Press, all Chicago companies

sensitized press plate; but this general statement is just about as far-reaching as the statement that in letterpress reproduction the type must be set—either by hand or machine.

With a thorough knowledge of preparatory operations, one may analyze a piece of work and very accurately determine the choice of methods. When necessary to set the type for reproduction, heavy composition and short runs will usually favor letterpress.

Here is an actual test case, carried out in recent months, in a plant operating letterpress as well as offset. The

The first order on the piece was produced by letterpress. One face and one back was set, the run being made on a small automatic cylinder, two-up, 14 by 17. The red was printed one-up on a smaller press. The cost of composition, lockup, and presswork was as follows:

Machine composition	\$25.70
Makeup and lockup.....	7.65
Makeready, first press.....	4.30
Running, first press.....	15.05
Makeready, second press.....	1.50
Running, second press.....	10.50
Total	\$64.70

At the time this order was produced a made-ready press proof was pulled on white enameled stock and was filed for future requirements.

The next order for the same piece was for the same quantity and was produced entirely by offset. The press proofs which had been saved from the first run were photographed, and three press plates made on a vacuum frame to run 4-up on 17 by 28 sheet—four faces, four backs, and four red forms. The offset cost was as follows:

Camera	\$ 5.14
Three plates	13.55
Makeready	9.60
Washup	3.60
Running	16.64
Total	\$48.53

The records on this piece show quite a reduction in cost for offset production on the second order, in addition to the fact that the plates are now filed for re-runs, with less investment for material and the storage space. But with the original cost of composition, makeup, lockup, and makeready added to the offset cost, letterpress production was the choice by several dollars.



Fifth Centenary, 1940

What is the right date for the commemoration of the fifth centenary of the art of printing? Even such an authority as Dr. A. Ruppel, director of the Gutenberg Museum at Mainz, Germany, can't give a precise answer. But after scholarly research he concludes that the fifth centenary (or half millenary) should not be commemorated before 1945.

However, he agrees that the native town of Gutenberg, and the birthplace of printing, should celebrate in 1940. "Our forefathers," states Doctor Ruppel, "celebrated the famous event with ever-increasing splendor and magnificence in 1540, 1640, 1740, and 1840. These festivals were attended by printers and grateful admirers of Johannes Gutenberg of every nationality. It would be wrong to break this tradition."

Doctor Ruppel's research on the subject discloses a vast difference in technique between the authentic "Fragment of the Last Judgment" (treasured at Mainz as a first specimen from the original Gutenberg types) and a later work of Gutenberg's—a calendar dated 1448. The former specimen clearly indicates the difficulties which beset the novice; the second shows a marked advance in casting and composing.



WHAT'S THE DEPRECIATION RATE?

LIKE Banquo's ghost, the question of the depreciation rates on printing equipment will not down. In the early days of cost accountancy, a quarter century ago, Government accepted the printing industry's dictum of 25 per cent on type and 10 per cent machinery, seemingly without realizing what influence such rates had on the showing of printing profits. Later it developed that each revenue district apparently had its own way of judging depreciation rates. Still later Government, ever jealous of its sources of taxes, attempted to take a stand for much lower rates.

Most printers who study the subject to any appreciable degree contend there are four outstanding factors which effect actual depreciation in the printing business: (1) Wear and tear on machinery and equipment, (2) action of the elements, (3) obsolescence, (4) inadequacy. The two last-named are rated as the major controlling factors. Every year printing machines of one kind or another are being redesigned; more efficient new models of greater productive capacity are demanded for service and brought out to meet such demands. Students of depreciation contend that these conditions of obsolescence and inadequacy, rather than that more common one of wear and tear, must be given special cognizance, and that printers on whom such demands are made ought to have the opportunity of depreciating their machines and equipment within a shorter "useful life" period.

The various graphic arts industries for many years have contended that the average life for printing, lithographing, electrotyping, and bindery machinery is ten years, and therefore it would require a 10 per cent annual depreciation charge to accumulate sufficient funds with which to replace such equipment as has been worn out by wear and tear, made obsolescent by more efficient models or inad-

equate by machines of greater capacity. The Government, although admitting the average life of such machines is from ten to twenty years, yet nevertheless would confine the printer to an annual rate of $6\frac{2}{3}$ per cent for the depreciation on such machines.

Since one such fixed rate can scarcely fit the various situations found in every plant, it is now the suggestion of a large group of printers who have given the matter much study that a "sliding scale" of depreciation rates should be agreed to by both the industry and Government. The scale of rates suggested is *not less than $7\frac{1}{2}$ per cent and not over $12\frac{1}{2}$ per cent*. It is contended that such a scale would be fair both to Government and to industry and would allow enough leeway to meet every situation. Such a plan was recommended by the Chicago Graphic Arts Federation in 1932 and again in 1934.

In actual practice the Government proceeds on a "sliding scale" basis at the present time. It is not holding all companies to the $6\frac{2}{3}$ rate. This is evidenced by the fact that certain large concerns which make profits have been able to convince the Government auditors that they were entitled to a higher rate. One Chicago establishment protested the $6\frac{2}{3}$ rate and by proper showing got a rate of 8 per cent accepted. Instances of readjustments, as the result of protests against the $6\frac{2}{3}$ rate, constantly come to light. This is convincing proof, according to the advocates of the "sliding-scale" plan, that it should be put into effect so as to save printers and the revenue bureau the time and the confusion resulting from the printer using one rate and the Government scaling him down to another. Much grief and dizzy figuring would be avoided.

In fairness, a "sliding scale" of depreciation rates on printing equipment should now be agreed on, and here is shown how such a plan would work

By EDWARD T. MILLER

The writer recently was reliably informed that at the forthcoming annual convention of the United Typothetae of America, to be held in Cincinnati in October, a resolution will be presented to place the industry's trade association on record for the "sliding scale" plan.

From a practical standpoint, the Government is not interested in the depreciation rate of a printer who loses money. Income tax can be assessed and collected only when a profit is made. If the depreciation rate is more than $6\frac{2}{3}$ per cent, say as high as 10 per cent, and such a rate throws the books into a loss, then the Government simply scales down the printer's rate to $6\frac{2}{3}$ to throw the books, if possible, back into a profit in order to collect income tax. On the other hand when the bureau of internal revenue finds that the printer has made a profit even after charging the depreciation at the rate of $6\frac{2}{3}$ per cent, it is apt to approve the return on the face of it.

But if the department finds that a profit was made after charging off, say, 8 or 9 or 10 per cent for depreciation, it is pretty sure to see an opportunity here for more tax and to go after it by scaling down the rate to $6\frac{2}{3}$ per cent to make the profit bigger. Unless, of course, the printer can present the best of reasons for the higher rate. It is in cases of this kind that the "sliding-scale" plan would work best. If the printer can show that his obsolescence and inadequacy needed the higher rate, in justice it ought to be allowed him, and the "sliding-scale" plan would give it to him.

In the event that the Government auditors are not convinced by the arguments of the printer and arbitrarily scale down the rate to $6\frac{2}{3}$, the printer has the right to formally protest the Government rate. The bureau will fix a date for a hearing

at which each side will attempt to convince the other. A full report in writing will then be sent to Washington. In time, Washington will make the decision. If the taxpayer is still not satisfied, again he may protest and appeal, this time to the United States Board of Tax appeals. The Board's decision, in turn, may still be appealed from by the taxpayer to the Circuit Court of Appeals. The law gives the taxpayer every opportunity to prove his contentions are sound.

The Government is nearly two years behind with hearings on appeals. This fact, the advocates of the "sliding-scale" plan contend, is good and sufficient reason for the adoption of a sensible scale of rates that will be within the range recognized by everyday practice, that will be elastic enough to meet every situation, and that will have a tendency to reduce the amount of contention between taxpayer and Government.

★ ★ *Youth's Printing Future*

Young men and young women who are looking around for "what to go into" for their life work, will find the best promises of employment in some phase of the printing business. According to *Monthly Labor Review*, published by the United States Department of Labor, newspapers and periodicals top the list of industries in the ratio of employment, per capita weekly earnings, and in average hourly wages. Book and job printing stands in fifth place in employment, but second in weekly earnings and hourly wage rates.

This is shown in the accompanying table, wherein the basis 100 per cent in employment is the average for the normal period of 1923-25. The weekly earnings and hour wage rates are those that are prevailing at the present time.

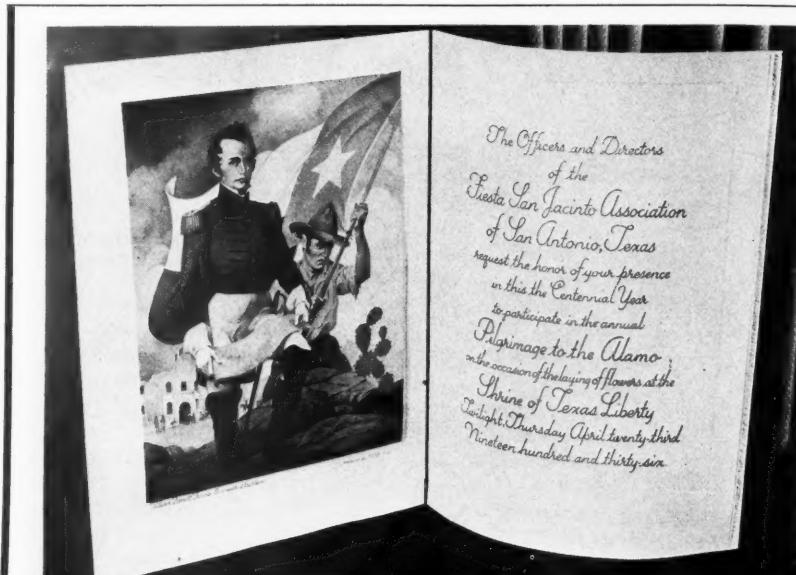
women coming into the industry within the next dozen years, during which time the demands for such help will increase with the increase of business.

★ ★

Uncle Sam, a Big Inkmaker

The United States Government has two printing-ink factories in Washington, D. C.—one for making ink with which our currency, bonds, and postage stamps are printed, and one for making

clerks. In the same manner, the raw materials entering into the manufacture of the ink used in the Bureau of Engraving are all carefully and rigidly checked under the closest supervision to see that none of the ink produced goes anywhere except into the printing department of the Bureau. While there is a certain amount of wastage in the cleaning of the mills and containers, years of experience have shown just how much ink to expect from a given amount of raw material,



The de luxe, four-color process invitation to the Alamo Pilgrimage, printed by the Clegg Company, San Antonio, Texas. Frontispiece is an elaborate portrait of Davy Crockett

the ink with which the Government's documental matter is printed. Naturally, to prevent its secrets and formulas from falling into the hands of counterfeiters, the former factory, which is really a part

and the inkmaker and his helpers are required to produce and account for the correct amount of the finished product.

Altogether there are eleven ink-grinding mills, nine for intaglio inks, used on bonds and currency, and two for typographic ink used on postage stamps. The ink is drained off the mills into pressed steel pails which are then covered with waxed paper and sent into the Bureau for use. When empty they are carefully cleaned for re-use, thereby reducing the expenditure for containers to the minimum. The annual output of the Bureau's ink department is between three million and six million pounds a year.

The large ink plant at the Government Printing Office, where Uncle Sam prints *The Congressional Record* and quantities of other documents, consists of four mills for making typographic, lithographic, and the mimeographic inks. The total output of all types of ink is between two hundred and three hundred thousand pounds a year; last year's increase over the previous period was 110,000 or 61.2 per cent.

	Per Capita Employment	Average Weekly Earnings	Average Hr. Rates in cents
Newspapers and Periodicals.....	99.0	\$33.23	89.6
Book and Job Printing.....	85.1	27.59	75.2
Food and kindred products.....	98.0	21.29	53.7
Transportation Equipment.....	98.7	25.62	74.5
Textiles and their products.....	90.4	15.20	47.5
Machinery, not including transportation equipment.....	84.2	22.78	61.3
Leather and its manufacturers.....	88.0	18.86	52.7
Non-iron metals and their products.....	79.5	20.52	55.0
Iron and Steel and their products, not including machinery.....	71.8	20.93	61.5
Tobacco manufacturers.....	57.8	14.88	40.8
Lumber and allied products.....	48.9	16.64	43.5

As the printing industry is delinquent in its help-training program, the index of employment indicates that practically all printing help now available and competent to hold a job is employed or will be if the present rate of net loss keeps up. This affords a good promise for employment to all young men and young

of the Bureau of Engraving, is closely guarded at all times.

Every sheet of blank paper, every poorly printed or otherwise defective banknote or sheet of postage stamps is checked and rechecked at the beginning and at the end of each day and must be accounted for by the operators and also

THE PROOFROOM

Questions pertaining to the work of proofreaders are solicited for detailed consideration in this department. Replies, however, cannot be made by mail

By Edward N. Teall

Lost, One Paragraph

What is the best way to indicate omission of a paragraph in a long quote?—*Maine*.

Short omissions are covered by use of leads, or sometimes small asterisks (not a good style, as a rule). When a whole paragraph is skipped, the sign of omission should have one full line to itself—whether it be leads, stars, or whatever. The shop should have a set style for this, but there will frequently be occasion to make a little change in the size and spacing. Good taste and judgment are the proper guides—as always.

Spacing in Abbreviations

Should the letters standing for college degrees, after proper names, be set close up or spaced in the line?—*Ohio*.

Usage varies. The era of "alphabetic government" has added to the confusion. Some write or print "F. E. R. A.," but mostly it occurs as "FERA," and sometimes even "Fera," with all thought of the letters as parts of an abbreviation lost. The mixture of styles goes clear through the list of such abbreviations, as "B. C.," "a. m.," "A. B." or "B. A.," according to whether the degree is in Latin (*Artium Baccalaureus*) or English (*Bachelor of Arts*). You will see the Agricultural Adjustment Administration as "AAA," and "A. A. A." Personally, if the periods are to be used, I prefer the spacing, since each letter stands for a separate word, and I see no more reason for writing "Ph.D." than for writing "doctor of philosophy." In these governmental abbreviations, however, I do just rather like to take the letter-groups as symbols rather than abbreviations, and write "AAA" and "FERA."

Query Within Declarative

I "view with alarm" the adverse publicity I am receiving because of the exception taken to your defense of the punctuation of the sentence "One who asks, 'What is money, anyway,' would be quick to kick if short-changed." . . . Inasmuch as your mind is like the "law of the Medes and Persians which altereth not," it is useless to discuss this further, but I might suggest as a parting shot that the sentence in controversy be

shortened to "One asks, What is money?" There is no vital change in construction; it is still declarative in its entirety, but contains a query. Would you still be consistent and close the sentence with a period? Your reply is awaited, eagerly.—*Illinois*.

My dear sir, you shift ground suddenly. This new suggestion is an entirely different affair. "One asks, What is money?" suits me perfectly. But of the original sentence I still can only say that, as it is a declarative sentence with the query run in, incidentally, I would end it with a period. The interrogatory enclosure carries its own character visibly in the words, and there is no reason to overload, with query for it and period for the main sentence. And to drop the period is contrary to the declarative nature of the sentence—says I.

Dodging Italic Type

We are under orders to keep use of italic down to a minimum. What is the best way, under such a ruling, to set newspaper names? I am puzzled.—*Rhode Island*.

Better use quote-marks: the New York "Times," the Chicago "Tribune," and so on. The problem how much to include within the quotes is precisely the same as what to italicize when italics are used.

? ? ?

In your February items, I was amused at the "? ? ?" in one. My own view is that such problems are easily avoidable by a careful writer. He has but to reconstruct the sentence—or, as one distinguished grammarian puts it, "steer clear of the rocks." By way of example, you don't need to worry whether to say "Either you or I are right" or "am right." You can say, "Either you are right, or I am." (Old stuff to you!) Thank you for *Proofroom* entertainment and information. You give us both.—*Utah*.

That's all right—for the writer-person. What concerns us is the handling of such things in a print shop. When the order is, "Follow copy," the problem is simple—in fact, there simply isn't any problem for the compositor or for the proofreader. But when the proofreader has any real authority, he needs to have clear and simple and workable rules to guide him in his work.

A Horse-laugh

The blind lead the blind; nay, the horse laughs. Young man in a Western city goes to Edward Teall for scientific proofreading advice. It is to snicker. For what in the name of common sense is Na_2CO_3 ? Is it some branch of alphabetical government? Would you read it "nitrodiargocarbonate"? Argon in combination! It is for the scientific world to marvel. Maybe you did not know that Na_2CO_3 is washing soda.—*California*.

Well, I'm smiling, myself. That "a" should have been lower-case. But the fact is, we were concerned with a human problem, not a chemical one. Understand, I'm not trying to wiggle out of it; the error was mine. The real question, however, was not how much of a brief chemistry course away back in 1900 or so I have remembered or forgotten, but what the young proofreader should have done when he was ordered to follow copy where the chemical symbols were printed like algebraic exponents. The young man wrote me this:

I appreciate your comment, criticism, and advice most sincerely. Such a fair treatment of the situation wherein good knowledge in the proofroom is ignored, or at best patronized, is both enlightening and reassuring. Perhaps more than recognition I need humility and patience.

Yes, we all need a bit of humility and patience—but enough spunk along with these desirable qualities to enable us to hold up our own end. I don't like to be *too* humble when caught in error; I like to get just mad enough so that the thing burns into my mind deeply enough to pop up next time and keep me going right. And I try to take it with a grin.

"Capital of Respect"

Should "libraries" be "capped" in this sentence: "I remember pleasantly the Libraries at Blank University and Dash College"? I don't think it should.—*Nebraska*.

Ordinarily, no. But perhaps this is my old friend, the capital of respect. People working in a special field sometimes honor the things they hold in special esteem by using capitals this way. If this occurred in an article by a librarian, or someone who was writing with

affection, almost reverently, about libraries, he might request the privilege of using capitals where others wouldn't. But, to repeat, in ordinary composition the capital "L" would be out of place in this particular sentence.

Styles of Punctuation

Do you favor close or open punctuation? I am puzzled.—*Ohio*.

A hard question to answer in a word. I do not favor a system of rhetorical punctuation; neither do I care for a system restricted tightly to the actual needs of good grammar. Punctuation should be neither extravagant nor stingy. It should do nothing more, nothing less, than make the reading of a printed text as clear and unmistakable as possible. And any rule in your formulation of style should be subject to discard any time it would lead to foggy results. Respect the rules, once you make them—but not to the point of letting them tyrannize over you instead of serving you.

Commas and Hyphens

We have had a lot of fun, in our little shop, over this expression, "The old lady fluttered a black gloved hand." What would you do with that, on a proof?—*Louisiana*.

Unless the shop's type outfit included no hyphens, I would order one in: "The old lady fluttered a black-gloved hand." "A black, gloved hand" would mean a black hand in any old kind of a glove; "a black-gloved hand" means any old kind of a hand in a black glove. The hyphen is needed to indicate that the adjective "black" and the participial adjective "gloved" are hooked up into a single unit modifying "hand."

Logic, Slightly Curdled

Every now and then you have something to say about word-division—usually, in my humble view, something silly.

No system of division will please all. But there is a division which must suit all, and that is the one given in the dictionary.

In narrow-measure matter it is permissible to differ occasionally from dictionary division, if that is inconvenient.

Both spelling and division are right, in America, when they follow the dictionary used in America. Both spelling and division are right, in England, when they follow the dictionary used in England. Any other talk is only a waste of time.—*Kansas*.

It must be nice to be able to settle things so quickly and easily.

Knights Templar

Our American order of K. T. adopted "Knights Templar," sometime in the mid-nineteenth century, and for that body of Freemasons this form alone is correct. I find that decisive.—*Maryland*.

It is for me, too.

Artificial Difficulties

On a proof today I had this sentence: "It is amazing to think of these women's riding the thousands of miles . . ." Would it be correct to omit the apostrophe and "s"?—I cannot quite make up my mind.—*Oklahoma*.

Indeed it would; and not merely correct, but better. There is just a slight shading of difference in sentences with such construction, which makes it easy to get confused as between one form and another. Of course we say "I saw him doing it," but most of us would write "I was sorry to hear of his doing it." But in the sentence on which the query

is founded, the possessive (or genitive) form would indeed be rather awkward.

To permit yourself to become bound by rules is to load your work with artificial difficulties and waste time on matters of no real value.

It All Depends!

What would you do with such expressions as these: "The child would nod with greedy eyes"; "The rabbit rose to startled haunches"; "He meets many a picturesque character—Indians, trappers, miners"?—*Mississippi*.

If I met them in print, I would do nothing—not even give them a second thought. If I encountered them in proof, what I would do would depend upon the nature of the job; in ordinary, light work, I would pass them all, and in more pretentious work I might query the last example. Relativity, you see!

The child is greedy, and greed shows in his eyes. The rabbit is startled, and his fright works out in his legs. It would be just too bad if we couldn't express these things with a little elasticity; all writing would be flat and dull.

In the last example, I admit the construction is grammatically faulty, but even here I say the form used can be defended; you can say it means "He met many a picturesque character—including Indians, trappers, and miners." But that's a bit sleazy, I admit. And it's just as easy to say "many picturesque characters." The only thing is, I do hate to get prissy and pedantic, and I do like to say things in an easy, natural, unmisunderstandable way.

How fussy we should be in correcting these things depends largely upon the nature of the writing or printed article.

"In" and "Into"

Is it correct to say "A stocky young man with his hands thrust in his pockets"? Should it not be "into"?—*Minnesota*.

It should. There is nothing pedantic about observing the distinction between "in" and "into." The young man's hands were in his pockets because he had thrust them into his pockets. *Selah!*

Just a "Typo"

Maybe I am falling into a trap, but on page 78 of the February, 1936, issue, ten lines from the bottom of a comment headed "Hyphen and Dash," you use this sentence, "A good rule is, when in doubt, write," *et cetera*. On page 74, however, in the center column, you start out in a different manner: "One very good rule is: Use such," *et cetera*. Why the different usage?—*Maine*.

There is nothing really wrong with either of these styles. Some use one, some prefer the other. I really think the best way is to use the colon and start the cited rule with a capital.



Hell Box Harry Says—

By Harold M. Bone

When inefficient comps make cost soar, it frequently makes the boss sore, too.

Printers who do their figuring in their heads apparently believe in keeping their estimating system in a nutshell.

Forms that are run with their heads down are produced best by wide-awake feeders with their heads up.

Pressmen who run the wrong shade of red are enough to turn a foreman gray.

When shallow plates make a form show up cloudy, it means a stormy time for the pressman.

That printer who tried to cancel an order of books when he discovered an error in figuring, soon learned that the contract was definitely binding.

Some printing plants get their main subsistence from their customers' seed catalogs.

Sometimes a feeder is given his walking ticket when he makes a mess of a run.

First-grade papers may require hours to manufacture but with imperfect sheets it's just a matter of seconds.

*Sometimes the figuring of costs
On complicated presswork,
In spite of all that printers do
Becomes a job of guesswork.*



WHAT'S WRONG WITH YOUR JOB?

No doubt about it, the other fellow's job is always better than your own. The other fellow is the lucky one! His work is pleasanter, his opportunities greater, his income steadier. If only you hadn't been such a double-dyed blockhead as to get yourself tangled up in the printing business—

Is that a prevailing attitude, or isn't it? Haven't you heard printers express such sentiments, directly, or indirectly? I have, and I feel that it's about time for a little analysis and rebuttal. First, however, let me briefly outline my own experience with carping and disgruntled printing workers.

For ten years I taught printing to high school students in a town in which there was a daily newspaper of about 5,000 circulation; a struggling weekly; a newspaper "union" which produced a half-dozen weeklies for nearby towns; and three or four one-man job shops. By virtue of my position, I came to know a number of printers in this town rather intimately; and it is the reaction of these men to the printing trade that gives rise to this article.

I can distinctly recall that when I was about to be graduated from the college in this town I was advised by the chief linotype operator on the regular paper to sever all my connections with printing while I had the opportunity. Otherwise, he warned me, I would find myself in a few years in the very same rut that they (the printers on the daily) were now in.

A year or two later when I was teaching printing, some of my students, having made the rounds of the shops, came to class one day highly amused at a conversation they had had with one of the proprietors of a one-man shop—he was, in truth, a "bedroom" printer—who had told them that there was "nothing in printing," that it was just a "bum" trade, and that what the country needed was bricklayers, not printers!

At another time, I recall, the proprietor of the "union" would not permit his sons to take printing—because "they could not learn anything about printing at school." This may or may not have been the truth—but I am inclined to believe that the father was right if his sons had inherited to any considerable

Printing, as a trade, often takes a panning from its practitioners, but in the following article you will find eight reasons for being "sold" on the printing profession

setters, pressmen, and the like—toward their craft is all too general. After one has made allowance for the "greener pastures on the other side of the fence," there are still too many printers who do not have a proper regard for their craft. They have never taken the time to compare it with other trades or crafts—they do not know whether it is a better or a worse trade. They know only that they do not want their sons or friends to become printers. They are sure that there is something better; and like my linotype friend they suggest that it would be well for a young printer to break into something else before it is too late to escape.

It is my opinion that the printing industry might benefit materially from a campaign within the industry for a better appreciation of printing—as a trade. It is all very well for printing organizations and printing journals to carry on a campaign for a higher appreciation of printing on the public's part, but can there be anything quite so convincing to the outsider as the spirit of the man who values and honors his business, his profession, or his craft?

This is not to say, of course, that printing organizations have done nothing in the past to inspire pride in those who are engaged in the industry; but those efforts have, for the most part, been directed toward an increase of the worker's appreciation of the industry rather than the worker's appreciation of his job in the industry. And the efforts which have been directed toward this one end have fallen largely into two categories: the glorious history of printing—and the indispensability of printing in the modern world.

I have no quarrel whatsoever with those who like to dwell on our industry's history. It is an enviable history. Where is the man who would not be proud to be engaged in an industry which has done so much to enlarge the intellectual horizon of mankind? Where is the man who would not be proud to be engaged in a craft that had engaged an Aldus, a Caxton, a Franklin? But it must be remembered that the conditions are gone forever which enabled these men and the dozens of others to give printing its glorious history. What



By EVERETT RICH

degree his own dubious qualifications in printing procedure. He had neither pride nor system in his work. (He *did* have what I believe to be a special distinction: one day when his job-press rollers refused to function further, he stretched automobile inner-tubes over the surface of the rollers in a final effort to finish the job on the press.)

At a still later date I had in my class the son of the owner of one of the one-man shops. He was one of the brightest students I ever had. From the progress he made, printing must have been in his blood. His father was an excellent printer, but the son had never been permitted to set a line in his father's shop. His father did not want him to learn the trade for fear he would become a printer; and when the boy enrolled in the printing class, he was "putting one over on the old man."

Now it seems to me that this attitude of printers—and I am referring particularly to "workers," operators, type-

gives printing its colorful past is the fact that these men made people think. The early printers were either scholars or thinkers who were attracted to printing by its possibilities for power. Today, the average printer is probably not a scholar; he is no longer the editor, publisher, and printer rolled into one. For all he knows, he may even be engaged in producing material which contributes to intellectual obscurity rather than to intellectual clarity.

The second feature of the printing industry which is often pointed to with pride is its indispensability in modern civilization. Here again I would not minimize the importance of printing in our modern world. But it is true that the printing industry has been subject to exactly the same forces as has civilization. As civilization went forward, there came a division of labor. With a division of labor, there came specialization. And with specialization there came dependence. Thus not only is the individual dependent on other individuals for his well-being, but one industry is dependent on another industry. Where would the printing industry be today without the many electrical appliances, telephones, railroads, and an army of other modern inventions? The answer is obvious indeed.

About the most that may be said, then, for the history of printing and its indispensability to the modern world is this. First—printing has contributed immeasurably to the progress of the human race. It has made the wisdom of all the past accessible to the present generation, and it preserves the thought of the past as well as that of the present for the future generations. Second, it is indispensable to the modern world as that world is now constituted. If it is not the only cog, it is, at least, one of the primary cogs in the modern social and commercial mechanism.

Now this, admittedly, is much to say for any industry. But I have the feeling that these arguments fall rather flat on the ears of one who has for some reason or other become dissatisfied with his work. One is not likely to be very proud of his ancestors if he thinks he sees the grandchildren of other houses getting a better "break" in life than he. Nor is it sufficiently inspiring for a man to look at himself as a part of a cog in a great mechanism. He is likely to say that that is one of the faults of the modern world—there is already a great deal too much mechanism.

I am, therefore, submitting a number of tests that the worker may apply to his own individual job. These tests are

Let the Printing Presses Roll

— there will be more wealth for everyone

IT IS the solid business man—not the inflationist—who is speaking. For the business man knows the true product of the printing press is WEALTH . . . not money.

Annual reports for 1935 are reflecting what happens when the giant printing presses of newspapers, magazines and lithographers begin to roll in faster tempo, turning out an ever-increasing volume of advertisements.

Throughout 1935, printing presses rolled out the largest volume of advertising in recent years for the tobacco industry. Cigarette sales reached new highs. Cigar sales curved upward. Tobacco growers got more money for their "long green." Tax receipts bulged. (Uncle Sam, you know, gets six cents out of every 15¢ pack you buy.) The printing presses rolled out a stream of wealth for literally millions of people.

Employees of two of the largest automobile manufacturers are convinced that wealth is created when the printing presses roll. For just a short time ago they received bonuses of \$7,300,000, following the most intensive advertising campaigns their companies have had in recent years.

In the petroleum industry, gasoline sales reached an all time high in 1935. And printing presses worked overtime for the advertisers in this field. Advertising has unquestionably done much to keep gasoline and oil sales at a high level in the face of almost prohibitive taxes levied on these products in many localities.

Life insurance companies have become substantial advertisers in recent years—and the phrase "Reports Largest Year in History" crops up with startling regularity in the news items. The 63,000,000 people who now own life insurance have a very

personal interest in the wealth that is produced when one kind of printing press rolls, because it adds value to the bonds which back their policies. And they have an even greater interest in seeing that another kind of printing press does not roll to turn out money alone.

"New Pix Wow"—"Big 22G KO's Bliz Alibi". The printer hasn't pied his type—nor is this a bit of Esperanto. It is simply the picturesque language used by a leading amusement trade journal to tell the world that "New Motion Pictures are Hits" . . . and that "Big Receipts of \$22,000 Knock Out the Cold Weather Alibi" for poor business in a middle western city. Motion picture producers have been turning out splendid pictures—but they have also been using unprecedentedly large advertising campaigns to sell them to the public.

Many other examples could be cited. The point is that the printing press does hold an important place in our commercial life. But to the business man, the printing press is an implement to create wealth—not money in itself. It produces wealth by making goods available at low cost to everyone. Prices of cigarettes, automobiles, life insurance, motion pictures, have shown little if any increase.

But in the hands of the inflationist, the printing press produces only money—not wealth. The same cigarettes which now cost \$1.15 are arbitrarily made to cost \$3.00 or \$6.00 . . . because more money is printed and the value of all money is thereby lessened. The \$4.40 movie admission jumps to \$8.80 or \$1.20. But unfortunately the \$1,000 insurance benefit payment shrinks in commodity purchasing power to \$500 . . . \$250 or possibly less.

By all means let the printing presses roll. But not on the banks of the Potomac!

THE RALPH H. JONES COMPANY *Advertising*

CINCINNATI: Carew Tower • NEW YORK: 18 East 48 Street • HARTFORD: 75 Pearl Street

MEMBER: AMERICAN ASSOCIATION OF ADVERTISING AGENCIES • AUDIT BUREAU OF CIRCULATIONS • NATIONAL OUTDOOR ADVERTISING BUREAU

Well spoken, Mr. Jones! And we admire this indirect method of revealing your intelligence

purely selfish ones. They aim to compare the printer's job with jobs in the other trades or industries. On each test a whole article might be written. Here they are, and the first one is the most selfish of all.

1. Salaries and Wages. So many factors enter into this matter that it is extremely difficult to get reliable information. It is possible, however, for any individual to learn something about the scale of wages in local industries. Print-

ing workers, as a rule, are not paid as high a rate an hour as some other industrial workers, but the steadiness of the labor more than compensates for the lower rate. I once heard a responsible official of the International Typographical Union say that the printers paid more dues per man into the American Federation of Labor than did the workers in any other industry. This would indicate that in the course of a year the printers were paid the highest wages.

2. Hours of Labor. These hours vary according to the locality. In my town the printers—whether they work for themselves or others—have the advantage over the workers in other occupations. They work steadily each day from eight to five, Saturday excepted, when they quit at twelve. Unlike the workers in many industries, the printers are not subject to call at all hours, their hours of labor are not broken into, and as a rule they work during the most desirable hours of the day.

3. Working Conditions. In comparison with many men, the printer has a "white-collar" job. Most printers are engaged in "clean" work, and none of them need fear the inconveniences of disagreeable weather conditions.

4. Seasonable Labor. It may be said that the printing industry is non-seasonable, a fact which should be of double significance in times of depression.

5. Foreign Competition. Immigration laws are unnecessary for the protection of printing workers. The English language is an insurmountable barrier to most of the foreign printers.

6. Size of Industry. Printing in the United States ranks fifth or sixth in size. This fact, considered with its years of existence, would indicate that it is a permanent industry.

7. Ownership of Industry. The printing industry is an industry of small units individually owned. This means there are many proprietors, superintendents, and foremen. A printer is able, therefore, to start a business of his own without a great amount of capital, or he can seek a position of responsibility as a superintendent or foreman.

8. Value of Product. The printing industry adds more value to the raw product than does any other industry. This fact will clearly indicate that the human element counts for something in the printing industry.

One might go on and give other facts about the printer and his job in relationship to his industry and other industries and trades. But enough has already been said to warrant a printer considering himself fortunate in *being* a printer. And the printing industry, it seems to me, might well do something to educate printers to the proper respect for the industry by stressing the individual and his relationship to his job. Both the industry and the individual would profit from such a course of action.

It would be interesting if the chronic kickers would take a little time out and tabulate their "woes." By putting down their complaints in black-and-white, they would at least have the satisfaction of registering a tangible protest.

GEORGE SURPRISES HIS COMPETITORS

GLOWING ACCOUNTS of the state and its advantages took George Cole to Florida in 1929. Leaving his home at Wenona, Illinois, where he had been foreman of a newspaper office, he purchased a small shop in Lakeland, Florida, and established The Commercial Press. Things turned out pretty well.

His success, in fact, is worth pondering on. For at the time he located in Florida, the state was just barely emerging from the collapse of the real-estate boom of 1925-26, and was on the brink of the calamitous times of 1929-30. But by the end of 1930 the business of The Commercial Press had outgrown the one-room space provided by the original investment, and had been transferred to a new location in the most active part of the city. In 1933 Cole again discovered he had a new set of growing pains and moved to his present site where there is nearly five times the floor area of the first headquarters.

With each move, new machinery has been installed. Cole's investment has grown from about \$1,000 to better than \$20,000. It's a nice record of progress, and it shows what can be done when a proprietor refuses to let the times and conditions "throw him." Cole surprised his competitors by working with them instead of against them: he refused to cut under prices made by other shops, and he adopted and adhered to a policy of making every monthly statement show a profit. He saw to it that it did.

A Copy Suggestion

Nowadays—

Nowadays, business runs on *written* understandings. Today's executive sees to it that instructions, decisions, and reports are put down in writing on properly designed business forms. In this way, the "who," "when," "what," and "how" of every job are established. Errors, alibis, misunderstandings—all are minimized. And so business operates with maximum speed, quietness, and accuracy.

If your business struggles with routine matters and petty details which result in confusion and misunderstanding, let us help you. We are experienced in designing and printing the kind of efficient office forms that will get things done for you in the right way. May we call on you to discuss our services?

Straight-shooting sales talk as presented by Frank W. Black and Company, Chicago, on an effective sheet for enclosure in an envelope

You who read **THE INLAND PRINTER**, being wiser than many other printers, perhaps have even forgotten there ever was such a thing as price cutting! But Cole ran into plenty of it, and he began to find that some of his most cherished production items were available from other sources at prices lower than those at which he could afford to offer his work. Under these conditions, he did not hesitate to advise clients to take advantage of the reductions elsewhere. This attitude made him a lot of friends. It also brought to him a great deal of support from buyers who became confident that he was not looking for undue advantage or demanding "local support" where good buying judgment was against him.

He made a special point of knowing and being known by the active people of his own community and those nearby. "Personal and cordial contact in this type of territory is the very best policy I know of," he says.

An efficient and adequate shop force has been a major factor at The Commercial Press. Compensation, in most instances, has been above the union scale, though Lakeland has no union shops other than the newspapers. The Franklin Price List is the guiding star of the office policy, and while it is not always possible to live up to it in the small-lot brackets, the tendency is ever to that end.

These things Cole believes in: friendly and real interest in contacts with the public; fair competition and no cutting of prices; service of a character that naturally results in repeat orders. He says: "If I cut under another shop just to get an order, I know that two great injuries have been inflicted—that shop lost the business, and in most cases I lost money in taking it. And these immediate injuries will produce unfortunate beliefs in the minds of the public—a belief, for example, that *all* of us are too high in our prices, and are out primarily to make a killing."

Listen also to this statement, which we wish every printer in the land subscribed to: "It means a lot more to me and the printing business," says Cole, "to help another shop hold a job at a profit than it does to be party to a practice that in the end causes trouble and loss to *all* shops."

At any rate, the fact remains that there has not been a day since Cole put his first one-room shop in working shape when there was not enough orders on the books to keep the force busy, nor a month that has not shown a satisfactory margin between the income and cost of operations.—**HERVEY W. LAIRD.**

★ Editorial

For Earnest, Thoughtful Readers

I HAVE yet to find a man or woman who is in possession of all the knowledge he or she requires," remarks the president of an important trade association and a successful business man. "From the trade press they can learn many things which will help them build up their business." Printers probably are not as delinquent as others in reading, but even with them the question repeatedly bobs up, "Do we read the trade journals as we should?"

Changes in the printing processes and the activities in competition have been a great influence in causing printers to keep abreast of the times by reading their trade journals. Such printers are alert, and from the number of letters received by the editor each month they are evidently watching eagerly for opportunities to write. Month by month as *THE INLAND PRINTER* makes the mails, the amount of correspondence which ensues immediately thereafter is the best kind of evidence of the interest taken in this particular trade journal.

This seems to afford us an opportunity to express our pleasure at hearing from readers, whether their letters be inquiries, criticisms, or appreciation. We put much time, money, and effort into every issue of *THE INLAND PRINTER* and we know there is much to be gained from these pages by craftsmen, foremen, superintendents, accountants, cost clerks, estimators, salesmen, managers, and all others connected with either shop or office. We know, because thousands have told us so. You will know if you habitually read this magazine earnestly and thoughtfully.

National Price Stabilization

OUR EDITORIAL of last month, "The Time for Repentance Is at Hand," seems to have struck a responsive chord throughout the land. Printer associations write that something must be done to curb the destructive tactics of recalcitrants who snatch orders at ridiculous prices, fail to pay living wages, stand off creditors, ignore decent working conditions, and disregard any consideration for the welfare of the industry in general. Many propose a national program on price stabilization.

It is indeed time for the industry to become aroused over the matter. But let there be a thorough understanding of what is meant by price stabilization. Far too many printers have the mistaken idea that price stabilization means price fixing. On the contrary, they are two separate and distinct propositions. Price stabilization is possible and workable; price fixing is impossible, unworkable, and has dismally failed sooner or later whenever tried.

Price stabilization rests fundamentally on factual knowledge of costs of operation and of accomplishments in production. Such knowledge is obtainable. Some printers are constantly gathering it. Others take no pains to collect it, under the fallacious belief that it doesn't pay—is not worth-

while. Yet when collective cost and production records are available and individual experiences are compared with them, their striking approximations are more apt than not to influence printers to stick closer to prices in line with costs and production, the result being a more uniform and stabilized price level. Voluntarily following the pathway of knowledge will lead the printer to profits.

Price fixing, on the other hand, is arbitrary, smacks of outside control, is inimical to freedom of action, and irksome to human nature.

The industry needs to take its cost finding, cost budgeting, and production experiences more seriously. In them lie the fundamentals of stabilization. As the industry emerges from the depression's skepticism, let it resume reliance upon the facts of business and build safely and soundly price levels that will re-inspire confidence and invite trade. Any national campaign along these lines will leave a lasting impression on the industry, just as cost congresses and educational campaigns have in the past.

Too Technical to Interest?

AFTER reading and carefully considering a number of the papers presented for discussion at the Graphic Arts Technical Conference held in Washington last month, we are impelled to raise a question as to their general interest for, or their direct bearing on, the vast majority who are wrestling with major problems in the commercial printing industry. While we would not insult the intelligence of those engaged in commercial printing by saying that these papers are too far over the heads of the average commercial printer, still it does seem that they are too distinctly *scientific*; that they are prepared wholly from the viewpoint, and in the language, of the research scientist; and that their appeal is almost entirely to those engaged in scientific research, hence of comparatively little help, if any, to those actually facing the everyday job of overcoming the problems that arise in the production of printed matter.

Perhaps we haven't a proper conception of the purposes and objectives of the Graphic Arts Research Bureau or the Graphic Arts Division of the A. S. M. E. Be that as it may, we cannot help but submit the observation that if these groups are to develop and retain the interest they should merit among the rank and file of the commercial printing industry, their selection and treatment of subjects to be considered must be more on the basis of their application to, and understanding by, the majority making up the industry. The viewpoint and terminology of the scientific worker cloistered in his laboratory with his test tubes and other experimental apparatus are things apart from the practical everyday experience of overcoming problems of production where time is an exceedingly important factor.

Recognizing and acknowledging the enormous value of the contributions of scientific research workers to every branch of industrial activity, we would not for a moment

consider even the suggestion of a criticism of their laboratory efforts. That is emphatically not our intention. Our viewpoint is that if the appeal for the support of these efforts is being made to those engaged in the practical work of production in the industry, then the findings, or the papers presented for consideration and discussion at these conferences, should be presented in a more practical manner—that is, with a more direct application to the needs of the industry as it goes about its daily work.

This vast and highly important industry of printing offers untold opportunities for research that will lead to overcoming, one by one, the perplexing problems with which it is faced. The industry needs exactly this type of research, and there should be a much greater degree of interest evidenced on the part of those in the industry. Perhaps there would be—if the findings were presented clearly, concisely, and in bread-and-butter terms.

Industrial Statistics

FOR YEARS the United Typothetae of America has been collecting statistics from which it compiles monthly the index of productive hours. This is the only current measure of productive activity in the printing industry that printers know anything about. By the very nature of things there is bound to be a lag of from two to four months in the publication of an index that depends upon data accumulated in the manner in which productive hours have to be gathered.

In these days of rapid changes and more intense demand for information on what is going on around us, it would be desirable if this productive-hour index could be supplemented with data covering sales, employment, and earnings. Such data are almost instantly available within a few hours after the close of a month and could be telegraphed to the accumulating bureau or office without delay. A monthly consolidation would make an interesting report, a valuable and extremely useful report. Some way ought to be found by which the service could be performed for the information of the entire industry.

Self Government in Industry

RECENTLY in London before a master printers' meeting, Richard Kastell, parliamentary adviser to the Industrial Reorganization League, declared that "Governmental interference with industry had come to stay. To whatever country one looks, it will be found that Governments are taking more and more interest in industry, and industry is looking more and more to Governments for assistance. The days of scrambling for markets are over and it is generally recognized that there had to be some regulation of industry."

The statement is reminiscent of some we heard during our "code days." It would be highly important if true. American industry, after its N.R.A. experience, is not only skeptical but generally convinced that Government's concern with business should be confined strictly to exercising its functions of protecting society under the constitution.

Mr. Kastell's talk indicates that the British Government had taken a lesson from America's New Deal and *would not give general powers to industry to govern itself*, but would grant "particular powers to particular industries which could put forward a sound scheme for self-government." If John Bull is watching Uncle Sam's legislative experiments, in the light of such proposed "particular powers" it would be inter-

esting to know John's reaction to the Supreme Court's decision on the Guffey Coal Administration, among other things.

The principal object of self-government in industry, so far as we have been able to observe, is to have some kind of a whip-hand over those minorities which are continually cutting up capers in the industry's markets. But the moment industry would be given the right and authority of self-government, then it would have stepped over into the functions of Government itself. That always leads to tyranny and persecution, the very things against which we have set up Government to protect us. Under the code this soon became evident. Had the Government given printers' code administrations power to punish minorities who were obstreperous, the industry would have had an intolerable time of it.

Little permanent good is ever accomplished by compulsion. Education in fundamentals and wise leadership towards real values existing in right, justice, and liberty will go farther in making an industry what it ought to be than all the whips and goads in the universe. Men can be led but they cannot be driven. If the printing industry could devise a system of self-government based on such democratic principles, it might correct some of the abuses with which it is beset and probably "get somewhere." But it needs to *know* and to *do* a lot of things much more than it needs self-government. Until it has learned and done these things, it will not be capable of self-government.

Squeezing Taxes From Depreciation

ON ANOTHER page of this issue will be found an article that draws a plan for a "sliding scale" for rates of depreciation. It deserves the attention of every proprietor of a printing business. The bureau of internal revenue is deliberately planning to raise in income taxes the sum of eighty millions of dollars simply by decreasing the depreciation rates habitually used by printing concerns and concerns of other industries, thus cutting down depreciation allowances charged against the businesses in order that profit showings may be greater. Income taxes are paid from profits. By scaling down the printers' rate and reducing the allowance, the bureau will be able to show profits to be greater and therefore more taxes will be due the Government.

The conditions surrounding depreciation differ in different plants. It is neither fair nor practicable to attempt to confine the depreciation rate to one fixed figure, especially a figure which experience in the industry has shown to be too low. In fairness to those printers whose intensity of production and demands for service require a more rapid rate, a "sliding scale" of rates is proposed. In fairness to the Government, the proposal is more apt to encourage profits, thus making for the certainty of taxes. At any rate, the plan deserves the earnest consideration of printers and of printers' associations, to the end that some united action can be taken without delay.



IS IT HOUGH, HOFF, HUFF, HOW, HOE?

By EDWARD N. TEALL

CERTAINLY when a man knows English, Latin and Greek, Persian, Arabic, Hebrew, Sanskrit, Turkish, Japanese, Chinese, and most of the modern European languages well enough to serve the purposes of a great modern city library, he should command respectful attention when moved to comment on the difficulties of the present-day English spelling. Such a man is Francis E. Sommer of the Cleveland public library.

Unfortunately, I have seen only a newspaper feature-page item about Mr. Sommer's views on the difficulties of English spelling—but even that brief and inadequate summary is sufficient to furnish a foundation for some remarks, all my own, on this tantalizing subject.

"There is too much difference," Mr. Sommer is quoted as saying, "between written and spoken English, and children have to waste too much time learning complicated spelling."

The Cleveland library man favors simplified spelling, it is said. Whether that means he is committed to any particular system of simplification or not is unstated. What the newspaper items do say is that he "deplores the lack of proper symbols for certain sounds."

Well, there's a lot of sense in that! For "th" in "thin" and "th" in "there" we use the same symbols, in writing or in print. "Though" and "thought" represent the same difference; the "th" is written or printed the same way in both words, but is pronounced differently. In the written or printed words there is only a difference of one letter, and that

comes at the end, not the start; the "th" is one thing here, and another there—without anything in the written or in the printed characters to indicate such a difference. You just simply have to know it—that's all.

Consider the classic example of the difficulties of English spelling—the five pronunciations of "ough." Put a "b" in front of this combination and you have something pronounced as "bow," rhyming with "now." Substitute a "t" for the "b," and the word is pronounced "tuff."

"Though" is pronounced to rhyme with "throw," but "through" takes the long "u" sound—or, more exactly, the sound of "oo," double-o. (Incidentally, why is "throw" pronounced to rhyme with "go" and not with "now"?)

But this is not the whole story. We can still take that "ough" combination and put a "c" ahead of it—and then we have "cough," rhyming with "off."

Is a slough a "sluff," a "sloe," a "slow" (like "how"), a "sloff" or a "sloo"? Talk about the difficulties of the Chinese language!

Take the same combination in a proper name, and what are we to do? The name "Hough" might be pronounced "Hoff," "Huff," "How," or "Hoe." I know a business firm of which the first name is "Haugh." I called it "Haw," and was well laughed at by those who just happened to know, from local usage, that it is called "Haff."

Well—"laugh" is pronounced "laff."

And then again, "coleslaugh" is called "slaw," is it not? But for what reason?

If I should write "faugh," you would not read it "faff." Or maybe you would.

Certainly, however, "slaughter" does not say "slaffter." Neither is "daughter" read as "daffter." When you see "Saffteries" on the map, you may stumble over it, but few would think to make it "Saffteries" in speech.

Looking for a comic misspelling of "chaw," you would not readily think of "chaugh"—and yet, you might, with perfect fairness. So, too, of "claugh" for "claw," "jaugh" for "jaw." But if you were, by fair parallel, to write "laugh" for "law"—why, immediately you have a perfectly good English word pronounced "laff," not "law."

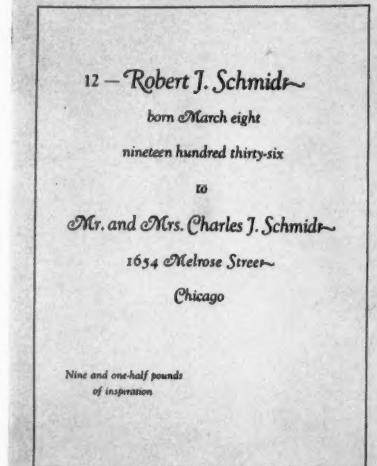
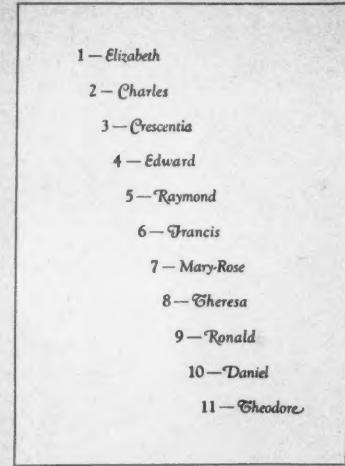
Perhaps the Britons have a reason for saying "lawff"!

Another phase of this complicated situation comes up in the commonly recognized differences between British and American spelling: as in "humour" and "humor." Here, however, we have a different element, one of historical values. British usage recognizes old French origins, in the "eur" forms.

These "funny" things in spelling all have a natural explanation in the history of words. They are not just freaks that somebody invented, by way of making trouble for plain folks.

Ordinarily careful speakers do not call the yellow of an egg a "yoke"; the "I" does really make a difference in there. "Balk" is not precisely represented by "bawk."

I can never forget the feeling of utter devastation that beset me when, as a kid, away back in those Golden 'Nineties, a neighbor's coachman asked me to read some bills for him. The man, capable in his own calling, was absolutely illiterate.



Being a printer, the president of Schmidt Brothers, Incorporated, Chicago, *would* tell it with type. And his little announcement folder—printed in blue, with salmon-color borders—has evoked many a chuckle, and merits a featured spot in the ranks of parental proclamations

He could have received a written message that his mother, wife, or child was dead—and to him it would have been only a scrawled-over paper.

To me it seemed incredible that there could be people who could neither read nor write. Not that I was educationally stuck up at all; but illiteracy was clean outside my experience, and therefore hardly within my comprehension.

I have had some very near and dear friends who could not do much better. They had some schooling, but not much. They misspelled, terribly—and amusingly. They were sometimes shy of me, because I had gone to college—though, heaven knows, the depths of my ignorance, beyond the simple elements, are abysmal indeed.

What always sticks me is the revelation their misspellings give of spelling-consciousness. They spell wrong, yet with a certain strange consistency that suggests they must have an idea as to what is really right, but are somehow frightened off from it.

The objection to most of the systems of attempted simplification of English spelling is that they are really not one bit easier than the established system. They are not as honestly phonetic as the misspellings of the uneducated. They are complicated, they have to be learned, just as much as the "regular" spellings.

Frequently lured by the possibilities of a re-written spelling-book, I am nevertheless forced back to the conclusion that the old-fashioned way of learning to spell by syllables was best.

However, I do think it would be worth while for some bold venturer to experiment with types representing the different sounds for which we now have only one symbol—as for the "th" in "thin" and the "th" in "though." Also, for "ea" in the present and past tenses of "read."

Why can't the makers of types do something about this?

★ ★

Novelty Scratch-Pads

Imprinted scratch-pads are common enough now in printing circles, but the O'Donnell Printing Company, of Pittsburgh, has turned out some that possess considerable novelty. For not only is a variety of colored papers used for each pad (6 by 9 inches) but also a variety of catchy headings. Stock cuts, including miniature calendars, have also been employed, and the copy in each case deals with a sales point for O'Donnell. There is plenty of blank space, of course, for penciled notations on each sheet, and a fresh color as well as a new printing reminder is seen each time a page is torn from the pad.

AD COMPOSITION DONE WITH PASTE-UPS

INTEREST manifested by readers of THE INLAND PRINTER in a reported news item which appeared in a recent issue caused the editor to obtain an actual illustration of how the Boston *Herald and Traveler* manipulates copy in the recently organized "photoprint" section of its composing room. By means of the trick of pasting proofs of lines of type



Under the "photoprint" method this advertisement would be reproduced as a zinc etching but it is here given as a halftone to show how the type and illustrations are pasted up

at an angle, or of superimposing them upon halftone and zinc illustrations, or inside of cuts, then having photostats made of the composite effects, results are accomplished which ordinarily would require much artwork, and, in certain instances, expensive stripping.

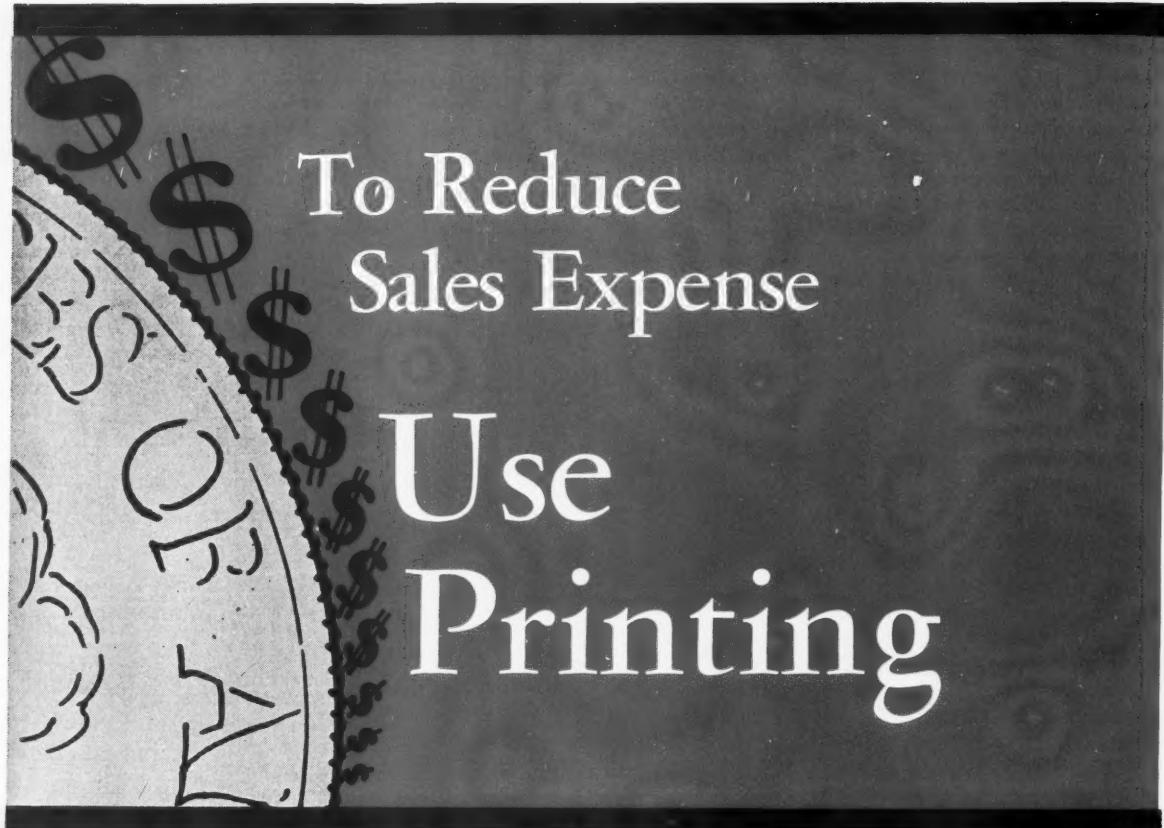
In the accompanying illustration, the shadows caused by pasted portions are shown because the original copy was

reproduced by halftone photoengraving, whereas if handled by the copy section of the newspaper it would be done by means of zinc etchings which would be stripped with coarse-screen halftones on the plate used for making stereotypes. Another difference to be noted and allowed for in studying results is that the illustration we have here reproduced shows halftone dots in white spaces which in routine newspaper operations would not be in evidence.

The shadows on the illustration here reproduced serve the purpose of showing how the eighteen type, art, and pictorial units were put together in the finished advertisement, two columns wide and eleven inches deep, as it appeared in the newspaper. The top line beginning with the word "exclusive" was 12-point bold sans-serif; the two lines displayed next below were hand lettered; while the two short lines of prices were in 12-point modern italic. The 1½ inch square, in which appears the figure \$18, was hand drawn on the sheet itself, but the Ben Day effect was obtained by means of pasting over the panel a transparent "screen." On both sides of the figure, proofs of the words were pasted; two halftone and three line illustrations of coats on women were pasted in place; the line "here's another" was a proof of a type line, while the words "Anniversary achievement" were hand lettered over the illustrations. Finally, the words "for you," the small text matter, the price figure of \$18, the name of the firm, and the bottom line were proofs of type pasted in their respective places on the original piece of cardboard.

This new system employed by the newspaper calls for the approval of the pasted-up piece of copy (in photostat form) by the advertiser, and after it has been approved, plates are made and put through for insertion in the advertising pages of the newspaper. C. W. Govier, mechanical superintendent of the Boston *Herald and Traveler*, and planner of the photoprint department, commenting upon results achieved, said that the new method has worked out to the advantage of all persons concerned, and has also relieved the composing room of considerable "grief," besides giving the advertising salesmen and advertisers added advantages in the presentation of their sales messages.

The idea, of course, is not new, but its adoption in such a determined manner by a newspaper composing room is noteworthy. We shall be interested to learn of similar "composition" elsewhere.



To Reduce Sales Expense

Use Printing

Another straight-from-the-shoulder mailing piece for printers!
Exclusive use of it will be granted to the first printer in each

city who writes for permission. Two-color electro of the cover
will be sent for \$8.00 postpaid. Please send check with your order

TO reduce your selling expense—*Use Printing*. For printing that is carefully planned, and wisely distributed is not an expense. While it does cost something to produce, the right kind of printing brings back in sales more than sufficient added profit to pay the printer's bill—and then some!

You can use printing to cover prospects so far scattered that you cannot afford to have salesmen call on them.

Printing will keep you in touch with former customers and make their accounts active again.

With printing you can inform customers and prospects regarding special offers, newly received merchandise, promptly and effectively.

Such promotion brings sales at lower-than-normal cost. Therefore, printing which brings results actually reduces the percentage of selling cost to the volume of sales.

Third Page

The right kind of printing, such as we produce for many local business men saves money rather than costs money. It offers an economy in many sales situations which should not be overlooked.

Concrete suggestions as to printed matter calculated to increase your volume of business await your request. No obligation whatever.

LOOMES PRESS • FINE PRINTERS

2887 INTERNATIONAL BOULEVARD • • • LOS ANGELES

Fourth Page

★ I P Brevities

Tensely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers

Deposit on Paper Milk Bottles?

• A New York court has to decide whether paper milk bottles are in the same category as glass bottles and therefore whether customers must pay a deposit on the bottles. Dealers are now being refused state licenses if they do not demand deposit. One enterprising printer has suggested that instead of returning the empty bottle and claiming the deposit, the dealer issue a coupon which will be good for the deposit. Simple, isn't it?

Printing Ranks High in Safety

• Last year the printing industry ranked third in safety among all industries, according to the annual report of the National Safety Council, although the average rate of disabling injuries for all industries increased about 5 per cent. The tobacco industry was first with a frequency rate of 3.18; second, laundry with 5.08; and third, printing with 6.88. The average for all industries was 15.29, lumber being the highest with 88.83.

Synthetic Rubber Widely Used

• An item appearing on this page last month reported the use of a new synthetic rubber known as DePrene for printing rollers, plates, and blankets in newspaper offices and offset plants. The omission of letterpress from this list has been called to our attention. Synthetic rubber rollers, of course, are used on virtually every type of press; and in addition to their major application to letterpress and offset work they are employed for waxing, graining, varnishing, and applying acid-resisting inks for printing on metal, glass, Cellophane, wax paper, and other stocks.

Let's Imprint Them!

• If the paper industry keeps on developing new uses for paper, the printers must surely invent new ways to print these new products. Now here is the very latest opportunity for the enterprising young printer who has a yen for making a fortune. A group of Carthage, New York, business men are about to finance a company for the manufacture and marketing of a sanitary diaper of cellulose fiber. It has already received a patent from the Government. The garment consists of a layer of absorbent fiber enclosed in tissue paper and placed between a perforated, water-resistant paper face and waterproof back.

The names of young codgers who are prone to stray away to be captured by fatherly cops may be printed on the south exposure of the diaper for ready identification. In the case of the "good little boys and girls" who do not run away, appropriate mottos may be printed. Fond but original mothers may call upon their nearest printer for choice of type faces, layout, color scheme, and so on for their favorite mottos.

The idea is to start the youngster right, for one of the crowning achievements of the paper industry in 1936 is the perfection of paper "cloth" for women's dresses and men's suitings. Sounds like a ripping idea!

Graphic Arts Directory

• Representatives of all graphic arts associations and schools of Chicago district have appointed a Graphic Arts Educational Council which has recently completed a directory of all the schools in the city, public and private, which give courses in any phase of the graphic arts. The directory includes the universities, high schools, art schools, and all private schools giving any attention to the graphic arts field.

Silent Proofreaders' Booth

• The glass and wood partitions that have been used on proofreaders' tables for years may now be discarded as ineffective for shutting out extraneous noises or the voices of other readers. A Madison, Wisconsin, manufacturer has designed a booth which is said to successfully absorb all such sounds, making the booth comparatively silent. The partitions are made up of perforated metal sheets backed with balsam wool. The booths are large enough to accommodate the proofreader and copyholder and may be built in series according to the number of readers employed in the shop.

Zines Direct From Typewriter

• It is reported that an inventor is now typewriting direct on transfer paper with ribbons made with transfer ink, and transferring the copy direct to a zinc plate, inking up, and etching for a line cut. That is a "short cut" with interesting possibilities, if the process actually is workable.

Paper Production Greater

• The statisticians report that 1935 was a banner year for the paper industry. Ten million, three hundred and seventy-five thousand tons of paper were produced and shipped. This is an increase of 13½ per cent over the record for the previous year. The prediction for 1936 is that there will be a 10 per cent increase over 1935. These increases seem to be keeping pace with the general increase in business which is still about 30 per cent below normal. But steadily edging up.

Standards for Book Cloth

• The standards for book cloths used for bookbinding purposes which received acceptances from a majority of manufacturers, publishers, and binderies were made official and generally announced to the trade as Commercial Standard Book Cloths CS 57-36.

Left-hand Pages Just as Good

• As a result of a recent survey by the Gallop Research Service, it is announced that left-hand pages in magazines and other periodicals are read as often and as much as right-hand pages, thereby taking away from the latter much of the hooey about their preference. It is pointed out, however, that reader-interest has more to do with it than location. That's why thousands read the back page first—it often has the greater interest. Incidentally, it's a *left-hand* page!

Sunshine and Clouds

• Back in September, 1910, in a burst of enthusiasm over the climate of St. Petersburg, Florida, Major Lew B. Brown, printer and publisher of the *Evening Independent*, announced that the home edition of the paper would be given away gratis any day that the sun failed to shine before press time, 8 p. m. In the twenty-six years since then he has handed out his paper free 120 times, but the advertising he has gained as a result of this faith has repaid him ten times over.

Libel Risk Insurance

• American newspapers and periodicals—and some printing organizations—now have available insurance against losses from libel suits, such as costs and other legal expense incurred in defense or compromise of any proceeding against them.

Paper From Grave Clothes

• According to a writer who looks into such things, it now develops that when the Arabs plundered the tombs of the Pharaohs in Egypt, they stripped the embalming linen from the mummies of the old kings. Later on, this same linen found its way to America in the form of old rags and was made up in some of milady's finest linen notepaper.

America's First Steam Papermill

• One hundred and twenty years ago America started its first steam-operated papermill in the city of Pittsburgh. Its annual production was \$30,000 worth of paper, for which it required some 10,000 bushels of coal, 120,000 pounds of rags, and forty men to operate it.

Wooden Envelopes

• The Chinese are credited with the invention of envelopes about two thousand years ago. They were small strips of wood hollowed out so that messages could be written in the hollowed portion. For "flaps," lids were fitted over the cavities, thus sealing them. Data on the postal delivery service of that period is not available, but it is reasonable to believe that direct-mail campaigns were few and, so to speak, far between.

SPECIMEN REVIEW

Items submitted for review in this department must be sent flat, not rolled or folded, and plainly marked "For Criticism." Replies cannot be made by mail

By J. L. Frazier

THE GRAPHIC PRESS, of Cleveland, Ohio.—Great work!—all of it—and in every respect. Customers have no regrets when a typographer like Eino Wigren supervises layout and composition and when the follow-through of the pressroom is as excellent as yours is.

THE PRINCETON UNIVERSITY PRESS, Princeton, New Jersey.—Your specimens are outstanding as examples of conservative, fine, dignified typography; no fault worth mentioning is to be seen in any of them. Using the best traditional faces, with Garamond predominating, and exceptionally well printed on fine paper, the work is attractive, and consequently effective.

LEICESTER COLLEGE OF ARTS AND CRAFTS, England.—Artwork, layout, typography, and printing—including selection of papers and inks, which contribute much—all combine to make your folders and booklets entirely satisfactory. Indeed, they're more than that—comparable in every respect with the best professional work.

HAROLD W. ARMSTRONG, Lancaster, Pennsylvania.—The letterhead for Radio Station WEST is remarkably effective, and the Labor Day Dinner Dance announcement is also excellent. Indeed, your company affords buyers of printing in Lancaster a service equal in quality to service obtainable in the largest metropolitan centers.

MANEKE-HAUSER PRINTING COMPANY, of Tulsa, Oklahoma.—Although art and lettering could in some cases be refined, the blotters are striking and unusual in conception. Copy and layout should ring that old cash register loud and long.

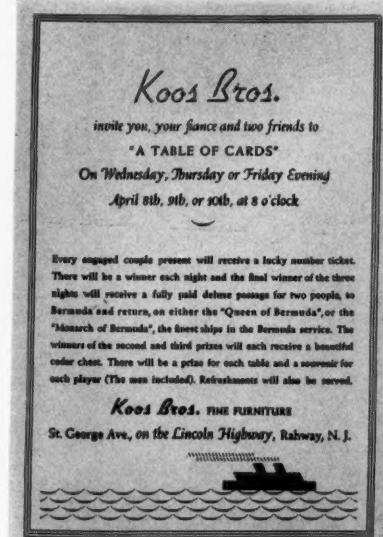
THE BARTA PRESS, of Cambridge, Massachusetts.—Your recent work is exceptionally fine—as has been the Barta product during the many, many years we have watched it. Any suggestions for improvements must come from one better able to make them. We thank you, though, for the opportunity of looking at your specimens. It is always a decided pleasure to receive them.



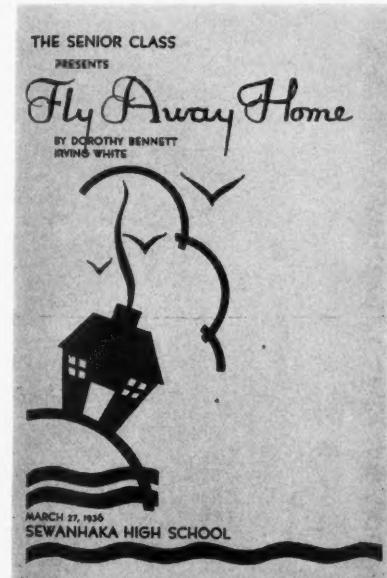
The seventeenth anniversary of the opening of his studio fell on March 17, so Harry H. Corallian, Boston, designed this cover for a little announcement folder. Green on white

CASE-HOYT CORPORATION, Rochester, New York.—The smart Graflex camera catalog reflects credit on your craftsmen—lots of it! Layout in the best modern manner features large halftones, in most cases bled. Display in sans-serif bold completes a strong, striking effect. Presswork seems perfect. Nothing short of perfection in this respect would do, with so many of the cuts made from untouched photos, difficult to reproduce. Your handling of them is noteworthy.

PAUL A. CLEMENS, of Seattle, Washington.—While layout of the North Hill Country Club letterhead is interesting for a centered arrangement, and although green is indeed



Inside flash of a small folder, in blue and black, with clever nautical decoration done entirely with type. Credit Irwin L. Bogin, of Yogg and Company, at Newark, New Jersey



Program printed by the student print shop of the Sewanhaka High School, New York. Decoration, printed from a rubber plate, is in dark mulberry on a yellow stock. Type black

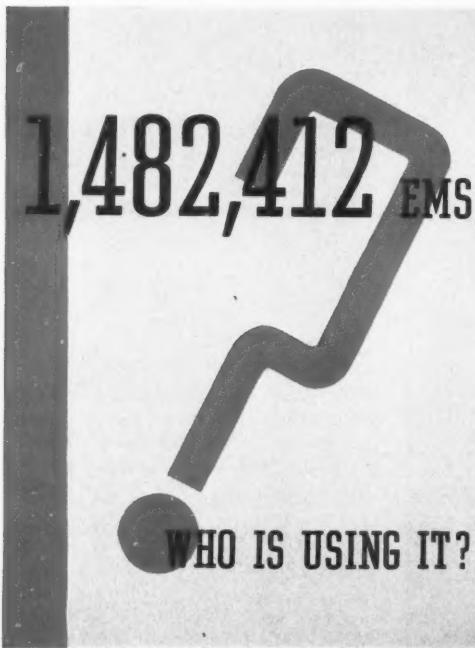
the color in which to print it, the effect is unpleasing because the two types—a bold cursive and extended Copperplate Gothic—are not in harmonious proportion. Furthermore, the copy in the latter is so small it is trying to the eyes.

THE PUBLIC PRINTER of the United States has submitted the newest letterhead of the United States Government Printing Office, copperplate engraved in one of the up-to-date square-serifed Egyptian-style letters, light-face. With the office emblem on the left of the copy, and the entire job in blue, the heading is infinitely more in keeping with the world's greatest printery than the old and ordinary heading printed from stiff Copperplate Gothic.

O. E. BOOTH, of Des Moines, Iowa.—Your work is so uniformly excellent, we can only say "Congratulations!" Layout and typography are, in most every instance, of conventional character yet effectiveness results from the beauty and supreme clarity. Also, your use of traditional types in connection with thoroughly modern design, on occasions, is an eye-opener to possibilities in that direction. Printing may be made modern in effect with strictly conventional types when non-traditional devices of layout are employed.



Raymond F. DaBoll, Chicago, is responsible for the design of this unusual bit of modernity: the cover (6½ by 6½) of a folder printed lime green and dark green on white stock



An effective teaser-cover on a typographer's mailing piece printed in red and black on India stock. The copy reveals the users of George Willens and Company service, Detroit

AN EXHIBITION

THURSDAY, MARCH 19, 1936 WENTWORTH INSTITUTE, BOSTON, MASS.

YOU and your friends are cordially invited to attend Visitors' Day, Thursday, March nineteen, from three to ten o'clock. The students will be at work in the shops and laboratories. The products of both day and evening students will be exhibited. Instructors will be present to advise persons interested in the courses of instruction.

An announcement card, 6 by 4, printed mulberry and black on light green stock, produced by the Wentworth Institute

THE VASE PRESS LIMITED, London, England.—Not a new idea (and where is there one?) but you've handled it very effectively in actually *scorching* the edges of your torrid red and yellow folder, "Fanning the Flames." You call it "a hot number designed to strike the iron at the psychological moment," and we feel that your prospects will show more than a spark of interest in your invitation to mail the reply card before they "have time to cool." Such ingenuity is commendable.

STAIR-JORDAN-CERRE, INCORPORATED, of Detroit, Michigan.—You've made a beautiful printing job of that elaborate Graham-Paige catalog (12 by 16 inches) and it's obvious that a plant capable of producing such work has equipment and a staff of first-rank quality. Your device of mailing the piece as a demonstration of your work and abilities is a good one. We particularly like the modest message that accompanied it; you can well afford to let your craftsmanship speak for itself.

FROM HOLLAND comes a colorful and unique specimen book of sans-serif types, produced by Voorheen R. Borst and Company, Deventer. An outside cover, in dark blue, with a palette design printed in white ink, is smaller than the inside pages—thus the second "cover," in light green, is seen as a border at the top and right-hand side. The sans-serif types themselves seem familiar, although there are unusual variations—an "Elephant" and "Kolossus," for example—blacker and trickier than any of the sans-serifs popular in this country today.

IT'S A BOY! This message, in silver sans-serif letters against the rich blue background of a small ripple-finish announcement—4 by 6, French fold—conveys parental tidings to a waiting world. Inside copy, also silver on blue, proclaims that "Mr. and Mrs. Lawrence Walgren announce the arrival of Lawrence, Junior, Thursday, the nineteenth of March, nineteen hundred and thirty-six. Weight eight pounds and five ounces." No fol-de-rols, no stunts—just smart modern layout and typography, distinctive paper and colors, and fine printing.

CECIL F. JOHNSON, of Chicago, Illinois.—The circular "10 Points Why" is effective in layout and in display—interesting, unusual. Our only criticism is that the rules and arrows in red are too strong in relation to the type. This objection would be overcome if the printing were on white paper and especially if that text matter were stronger; also, perhaps, if your red were not so strong. One is so conscious of the parts in red that he doesn't follow the copy with the degree of intentness essential to quick comprehension.

PARIS PRINTING COMPANY, Kansas City, Missouri.—Although its page layouts leave something to be desired, your little house-organ, "Prints of Paris," carries good selling copy and there's a fillip or two on every page. The novelty cover of your "Let's Travel" number is very amusing, with its extra length of stock (die-cut to form waves) folded over at the bottom just far enough to screen the

THE NATIONAL GRAPHIC ARTS EDUCATION GUILD

CONFERENCE BULLETIN

Come to BALTIMORE

Dear Fellow Teachers:
If you have attended any of the conferences in recent years, you know what a valuable educational experience it has been and how the spirit of good fellowship has prevailed among those present. If you have never attended a conference, we invite you to come and have missed an opportunity to improve your value as a teacher and to make some worthwhile friendships with persons whose interests are in common with yours.

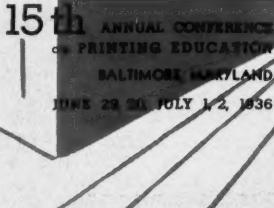
Come to Baltimore, we are preparing for you a program which we hope will stay here enjoyable and profitable.

The program will include addresses by outstanding leaders in education and industry. The Ottmar Mengenthaler School of Printing will be in session during the conference from twelve noon to 4 p.m. A midnight excursion on Chesapeake Bay and other features are being planned for your enjoyment.

We'll be looking for you—and the "missus" too.

ALLAN ROBINSON

Local Chairman



Cover designed by Francis Harrigan, a third-year student at the Ottmar Mengenthaler School of Printing, Baltimore

young lady who seemingly has lost her swimming suit. Novelty foldings and die-cuttings provide that extra surge of stimulation that makes for sure-fire reader response.

THE GEORGIAN PRESS INCORPORATED, New York City.—Your recent folder of specimens reveals top-notch craftsmanship throughout. You do an excellent job of getting punch into your halftones, and your color work is outstanding. Particularly interesting, we think, is the die-cut booklet for the New York *Evening Journal*—a large booklet, approximately 11 by 12, die-cut in the shape of an ABC block. The cover—containing the first three letters of the alphabet, and printed in three colors—is unusually striking. Bound with red cord, and set in large-size sans-serif type, it definitely is a unique piece of printed salesmanship.

CARL J. H. ANDERSON, Wilmington, Delaware.—News received some time ago that you were to direct the typography for the Hercules Powder Company's extensive advertising presaged fine examples to be reproduced for our readers to feast their eyes upon. The generous collection you send constitutes a complete education in the fine points of sound modern layout and typography. The specimens shown on another page give but a suggestion of their original and forceful character, for, in colors, they are truly outstanding, a credit even to you. The papers, ink colors, and lacquering carry the work to as near perfection as printed advertising can be expected to go.

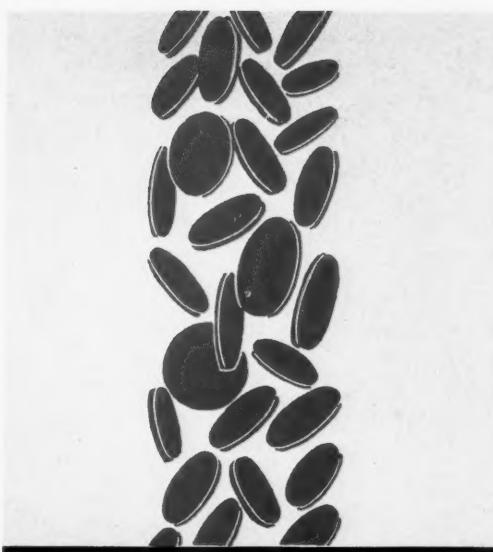
WEISS PRINTING COMPANY, of San Francisco, California.—Your letterhead and invoice, featuring identical design characteristics, are unusual and very striking in appearance. The name seems a bit too close to the golden rule underneath, especially considering the space between the rule and the line just below that. Admittedly, this is being meticulous. While the package label is also effective, that background with the two panels made up with one-point face rules suggesting Ben Day and printed in red is rather strong for the type printed in black. We therefore suggest light green, blue, or chrome yellow as better colors—or lighter rules if the same color is to be used when a new supply is printed.

JOHNSON PRINTING COMPANY, Eau Claire, Wisconsin.—The layout of your specimens is very good. We regret, therefore, that several items do not score because the "fussy" lettering is not only unpleasing but too ostentatious. While effective in design, the blotter "Now, Offset Printing" would be better if the light green background were stronger. Then the background would appear more satisfactorily to "balance" the heavy lettering, and the white (paper) flaring out from the camera lens and spotlighting the word "Offset" would be more properly pronounced. (We hope the copy received was the only one on which the two reverse panels are not printed solid.)

LEE SCHOOL OF JOURNALISM, of Lexington, Virginia.—"Friends of Education" is a beautiful booklet having a notable format and dignified, readable typography. The practice of placing small illustrations at the bottom of each page, with type alongside when the amount requires, is very satisfactory. Binding in heavy black deckled-edged paper is particularly effective, the title being in black with an ornament in red between the two lines on a white label. However, we believe you will agree that the appearance would be better if the ornament were somewhat above center. Similarly, and this is more of a personal preference, we consider the appearance would be better if the by-line on your title page were closer to the name of the work.

A. A. FREDRICKSON AND COMPANY, Chicago, Illinois.—The mailing folder for Graffe & Stanek would be much improved if the rule panels around the ring illustrations were more neatly made up. The corners do not join as they should, and in some cases the rules are crowded because of improper justification of matter inside. A weak point of the piece is the flat and dull effect, due partially to the need for getting so much matter in the space, but more to the fact that the illustrations of delicate line do not stand out or have any punch against the white background. We believe a black background that would cause the rings to stand out through contrast would be better. The name of the firm in the outline face does not harmonize with the up-to-date sans-serif type otherwise used for display. Merchandise such as rings, works of art, objects of fine craftsmanship, should be represented by typography which is based on a high esthetic standard.

UNZ AND COMPANY, New York City.—And once more we are thrilled with examples of the impressive and colorful work you do for steamship lines. Fine quality, especially in your four-color process printing, is consistent, and the colorful cover of the "Rotterdam North Cape-Russia Cruise," that is printed from flat plates on rough paper, is enough to make anyone wish to weigh anchor and start traveling. Layout of the text of this striking brochure—featuring large bled halftone pictures and subheads in reverse panel form, printed in blue—is genuinely sparkling. For the sake of clarity we regret that a good roman (rather bold to match the heavy cuts) was not used for the text. The sans-serif, especially the lighter version, is not altogether pleasant to read in mass. The bolder does very well if it is not set too solidly. Considering that these sans-serifs are used for text in most of your work, we suggest that you consider using another



The BUSINESS PRINTER FOR APRIL 1936

Cover of the monthly publication (5 1/4 by 7 1/2) issued by the Porte Publishing Company, at Salt Lake City, Utah. Dollars are printed in gold ink; rest, black and white

C A R E F U L * B E C O M E *

TYPOGRAPHY

"TYPEFACE CONSCIOUS"

THE LARGE word "TYPOGRAPHY" is
written in in Husky Vertical.
Other type faces used are
display-type Sans Serif Light, Medium and
Bold. Figures are in Gallia. These
types are all eager to work for you.

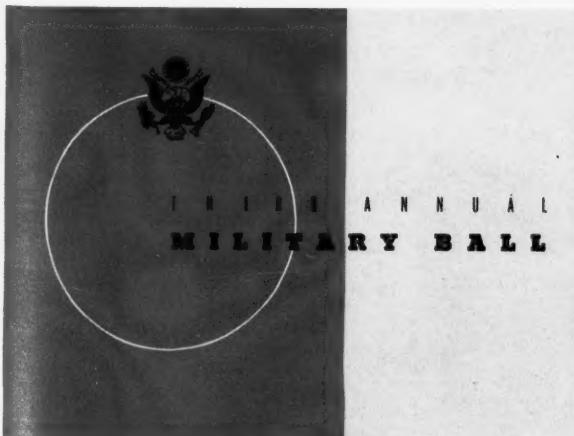
→ → → → PART OF OUR PRINTING SERVICE

ADVANTAGES

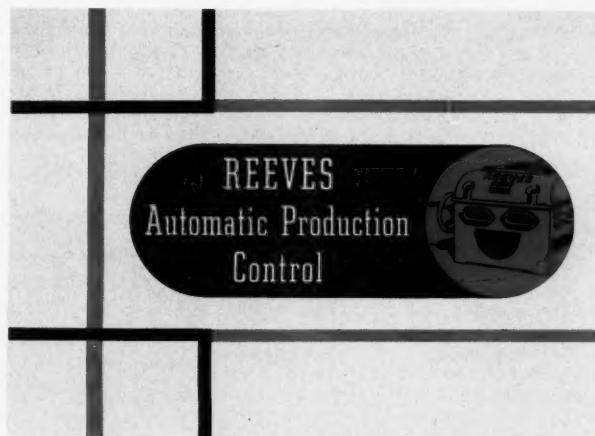
- 1 Careful Typography clothes your message in the proper armor to put up a stronger battle to gain your prospect's attention and tell your story.
- 2 Careful Typography imparts a zestful flavor to your printed piece which makes it easy for your prospect to think about you in cheerful mood.
- 3 Careful Typography says to your prospect, "You are high in our esteem. Therefore we have given careful thought to this, your printed piece."
- 4 Careful Typography used consistently in your printing will pay you extra dividends through a stronger customer good will and increased sales.

PRODUCTION PRESS, INC. • 307 E. COURT ST. • JACKSONVILLE, ILL.

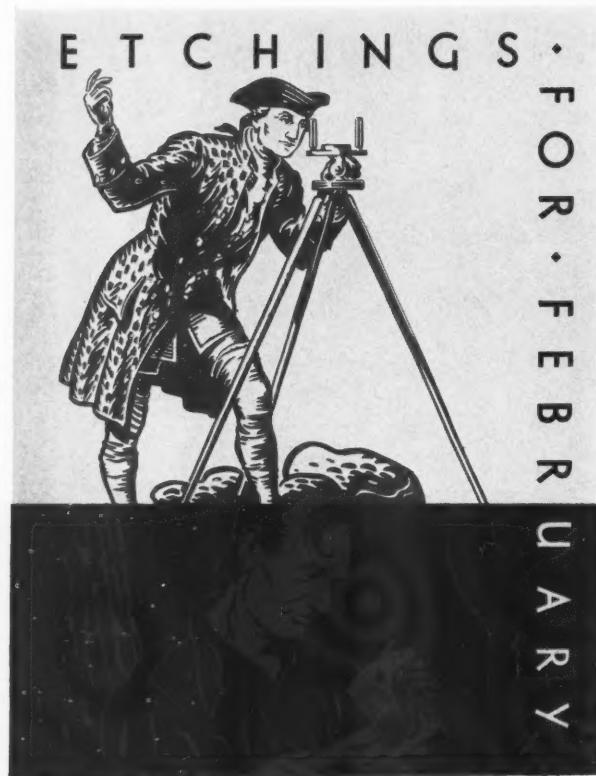
Good use of the off-center axis is seen in this announcement. The type is black on a light gray stock; touches of orange-red lend dash



Distinctive cover (4 1/2 by 6) in black, silver, and gray, designed by Leroy Barfuss, of the Stewart-Simmons Company, Waterloo, Iowa



A booklet cover (7 1/2 by 10) produced by Clarence E. Crippin and Son, Incorporated, Indianapolis. Black and copper-color inks on white



Gatchel & Manning, Incorporated, Philadelphia photoengravers, mail "Etchings" monthly. This cover is in light brown and black on white

type, one which, while perhaps less effective, especially from the standpoint of "color," would make reading easier.

LAKESIDE PRINTING COMPANY, of Racine, Wisconsin.—As the arrangement of those stationery forms indicates layout ability, we feel your work can be improved if you will consider the qualities of types to be used together. On the letterhead, you use three kinds—Parsons, an informal monotone face; Caslon Bold; and Engravers Roman. Parsons and the Engravers represent a decided and unpleasing contrast, the former being monotone and the latter definitely contrasty because the stems are very heavy in relation to the hairlines. The label is even less satisfactory, for you have added a third style, Franklin Gothic. While this is monotone and would seem to be a fit companion for the Parsons, the fact that the latter is a free-hand craft sort of letter and the Gothic is mechanical makes them inconsistent. As a rule it is advisable to confine work—especially such small simple forms—to one style. When a second seems required for accent, the two should have features in common if the effect is to be right.

PRESS OF H. N. CORNAY, of New Orleans, Louisiana.—Few backgrounds are more effective than black, and your blotter "Distinguished Printing" is particularly outstanding with the heading and wavy line running across it in red against black. Another striking feature is the open panel showing stock and placed off the horizontal. In this open panel near the right-hand side the type matter is in blue. A dot in silver appears at the start of it, the silver being used for a second wavy line appearing a short way below the red one. While, of course, the variation

in spacing of letters in the heading is noticeable and not altogether pleasing that is not a serious point. So that your type matter might conform more nearly with the proportions of the open panel, the type therein should have been set narrower measure to occupy less space laterally and more vertically. In that case, too, there would be a better distribution of white space in the panel.

E. STRAND, of Stockton, California.—So many business cards, wholly typographic, so characterfully designed, and so impressive as those you submit, are rarely received in one package. The card of the Hansen-Carter Company, in black and violet on light brown stock, with name in Liberty Cursive, is particularly striking—despite the fact that the lines of sans-serif are crowded. Adding one-point leads would not only obviate this flaw but would improve the design by bringing the end of one group closer to the group in the lower right-hand corner. We would like your Missy Sports Shops card better if there was no rule beneath the subordinate group. No useful purpose is served; it is scarcely justifiable as ornament. The two lines above

could well be spaced out a bit. "Teacher of" in the Maria Puppo card is so widely letter-spaced that it is almost "lost," even though type is relatively large. When type is excessively letterspaced, word unity (or clarity) is sacrificed. Furthermore, the copy doesn't fit the design idea as it should.

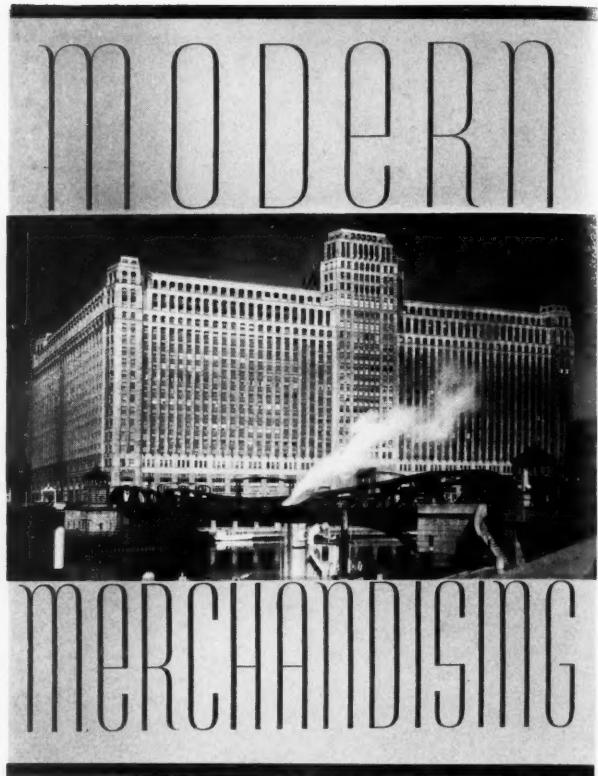
THE PRODUCTION PRESS INCORPORATED, of Jacksonville, Illinois.—It was an interesting coincidence that your famous little novelty—the Lord's Prayer cast on the face of a piece of type one sixth of an inch square (one square pica)—should turn up again just as we read news of the sale, in London, of a copy of the world's smallest book. The latter is an inch long, three-sixteenths of an inch wide, bound in leather, and weighs one grain and a quarter. During its printing in Worcester, Massachusetts, in 1932, it was said that "the vibration of passing auto was sufficient to blur the type." Similar difficulties very likely attended the engraving of the Lord's Prayer type, which "contains the smallest letters that have ever been cut for casting on a typemaking machine, each one being 56 ten-thousandths of an inch in height." In craftsmanship, as in life, it's the little things that count; and your minute novelty, together with the miniature descriptive booklet that accompanies it, suggests the careful regard for details that distinguishes all your printed productions.

BAWC O OFFICE SUPPLY COMPANY, Chickasha, Oklahoma.—Your work is considerably above average from the standpoint of layout and typography—all without use of any of the latest striking types which are today contributing so much sparkle to advertising. If you will consider the blotter, "Clean for Protection," you will note the importance

ALBERT LASKY
247 MADISON AVENUE • NEWARK, NEW JERSEY
Typographer

TELEPHONE: BIGELOW 3-7641

A simple but effective bit of typography on a business card; brown and orange on light tan



A cover, in a light tan, blue, and black, of a folder that turns out to be a strong piece of promotion for International Paper Company

of large display. There, despite the use of traditional type and a simple layout, this is decidedly forceful—goes over with a bang. Decided size contrast between that more important and the unimportant copy begets effectiveness; but when too many copy features are regarded as important, the effect, of course, is reversed. In short, display as little copy as possible but see that the few words displayed do *talk loud*. Size contrast results in display effectiveness with light-toned types where big sizes of bold often disturb and distract. The presswork on the commercial specimens is excellent; but both inking and impression are weak on the school paper, *The Trend*. Halftones are gray, and in places the type is entirely too faint. Plates of coarser screen seem required for the soft, rather rough paper.

GEORGE A. COLEMAN, of Rahway, New Jersey.—Although it is ordinary in format and typography, the "New Jersey Conference on Crime" is for the most part neatly done—the binding, including the typography of the title label, being particularly good. The title page is also commendable in layout. However, that and the label on the cover are in old style roman whereas the text, including chapter titles, are in Century Expanded, a modern face. Such inconsistency should be avoided. Since the text is in Century—a very readable face by the way—all the display for the label on the front cover and for the title page should be in Bodoni instead of Garamond. We would extend the use of the colorful Bodoni type to chapter titles and author's names—in short, to all display features of text pages, including initials now in bold Goudy Oldstyle. Of course, the Bodoni used for initials should not be one of the bolder versions. With the regular moderately bold used for article heads and sub titles, Bodoni Book would be ideal for the three-line initials which are now carelessly aligned



Welcome the "open" season for field and stream; for sports and travel. Welcome the call of the great outdoors and its demands upon industry; demands that could not be met without the aid of printing.

THE MARCHBANKS PRESS
TOMPKINS SQUARE 6-6429
116 EAST 13th STREET, NEW YORK

APRIL 1936

Sun	Mon	Tue	Wed	Thu	Fri	Sat
				1	2	3
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30		

For its April blotter, The Marchbanks Press printed a floral theme in gray-green, orange, and black—a fresh and appealing approach

have come. These cities are more particularly marked with 6-point red dots. Others might adopt this idea for presenting testimonials, not only for themselves but for customers. The red ink used is subject to criticism, having a blue cast. A red inclining to orange, like vermillion, is superior for typographic printing; it makes the accompanying black sparkle, whereas red inclining to blue and thus reflecting orange in the black, tends to dull it. We would prefer something other than the Wedding Script for display on the second page. It isn't attractive; it strikes an old-fashioned note in a piece otherwise modern. Furthermore, your heading, "Letterheads," on this page is too small for the size of the page, for the size and amount of text, and in relation to the signature.

HENRI STRAND, of Seattle, Washington.—The most interesting thing about your folders is the fact that the themes were determined and the text written to fit cuts already on hand. This might appear like putting the cart before the horse—in fact, *would* be, as a general rule—but there's no disadvantage in your case. An interesting line cut of a skin-clad cave man throwing what appears to be a kiss to his lady love (it is really a stone) embellishes the front of one folder entitled "5,000 Years Ago a Printer Could Make a Living Chiseling" (set in Garamond Bold). The text clears up the uncertainty: "In those days . . . if a certain young buck wanted to make a hit with the girl who lived across the canyon he would have his name and qualifications carved (chiseled) on a boulder and toss it up on her sleeping porch . . . and the man who chiseled the letters of love on the stone received a handsome living for his abilities." This is good—a neat opening for the advocating of quality, which the folder states in all truth doesn't travel with cut prices—that is, with chiseling. A striking silhouette cut of a colonial damsel in hoop



DECEMBER 18, 1935

TWELFTH AND JACKSON STREETS

with the top of the first line alongside. The text covers too much space, leaving margins too small for the maximum beauty, although practical considerations perhaps make the ideal too costly to carry out.

MIDDLETON PRINTING COMPANY, of Waxahachie, Texas.—Your work continues to rate with the best. Such original and outstanding layout is rare outside of the very largest printing centers. Your French-style folder, "Letterheads that Talk for You," seems to us most unusual. A solid outline map of the United States is printed in light blue-green in the center spread. Here and there, over it, comments on your work appear printed in black, paragraphs being located at points near the cities from which the comments

Alfred Hoflund, typographer, of Sioux City, Iowa, set these post cards: orange and black; blue and black. Forceful, dignified, charming

HARRISON 6840

HENRY J. BLAU
Advertising Art
PHOTO-RETROUCHING • LETTERING • LAYOUT
440 SOUTH DEARBORN STREET • CHICAGO

The designer and Max Leonhart both had a hand in preparing this card; blue and black

PEOPLE OF TRINITY CHURCH

An invitation . . . to start the New Year bright by attending Luther League . . . a mutual meeting place for Trinity's young people and their friends. • New plans are being formulated for a bigger and better year . . . and we need your cooperation. This is our personal invitation to you! Let's all get better acquainted Sunday at 6:00 p.m.

skirts, sunbonnet, and parasol illustrates the title page of another folder, "Styles Change." The folders are not unpleasing, and are quite readable, typographically as well as in context. Our only criticism is that they are a bit too plain. On all, except "Styles Change," a light rule border, effecting unity and adding finish, would help. A three-line initial starting page 2 of each folder would relieve the effect of flatness of the center pages. Ornament may easily be too extensively used but, as with salt and pepper, a dash makes fine seasoning in most cases.

Bristol School of PRINTING, England.—We consider your 1935-36 Year Book, exemplar of students' work, "tops" in its class. Indeed, in excellence of layout, typography,

BELGRAVE PRESS LIMITED

434 LOCATED AT INSPECTOR ST MONTREAL CANADA PHONE 1214

PRINTING CRAFTSMEN SPECIALIZING IN DESIGN AND PRODUCTION OF PRINTED ADVERTISING

BRIEF

STOP THEM

BELGRAVE PRESS LIMITED 434 INSPECTOR STREET MONTREAL

Are you proud of that copy you've just written? You certainly are, you're a born copywriter. Will it sell the goods? Of course it will - provided it is read. To be read it must get attention and the only way it can get attention is to stop the readers. We'll be glad to plan printing for you that stops them - and nothing else.

TELEPHONE MARINETTE 1214

15

PRESS LIMITED

Excellent presswork, stimulating design, and a striking use of color distinguish these noteworthy specimens from the Belgrave Press Limited, Montreal. The letterhead at the top is in dark gray on white stock, with the numerals spotted in terra-cotta. Dark blue stock serves as the background for one cover of *Briefs*, printed with black and white inks. The other cover is orange and black on white, as is the dramatic "Stop Them" blotter shown at the bottom

and presswork it is comparable to the best productions of the outstanding commercial plants. While layout and display, including composition, are so exceptionally well done as to forestall any adverse criticism, their merit is accentuated by the selection of the types. All are smart, modern, and striking or beautiful. The work demonstrates most emphatically that one cannot keep up with the profession while using outmoded faces (Cheltenham, for example, which once did a great job and should now be allowed to rest in peace). Common types make for commonplace typography. You employ none of those old freakish fonts, such as Broadway, which, nearly a decade ago, started many an argument in these pages, and which are now quite properly out of the picture. Our space does not permit even an attempt to give a word picture of any of your examples, but the cover cannot go unnoticed. Featuring the design on black paper are three large gears (the side of a press, presumably) and close to them, "The Bristol School of Printing" appears in sans-serif lettering in bright green, with streaks of white running through the lettering around the wheels to suggest movement. "Year Book" appears similarly around the top of the middle gear. The lower wheel rests on the top of two 12-point rules which enclose "Session 1935-36," the rules and the type in green; while extending upward from the right of the band that is formed are the three type characters which, though small in relation to gears, appear like skyscrapers, in white and gray. It's a great piece of work and evidences a type of training that a boy ambitious to become a top-notch printer cannot easily obtain in this country, sad to relate.

GRESHAM'S, of Temple, Texas.—There are certain things we definitely do not like about the two letterheads you submit, yet it must be admitted that both of them make a real impression, even though their effect is a bit disconcerting. Unity is an essential of good design; and when a letterhead design is so arranged that there are numerous points of eye-appeal which attract the observer's eye at once to too many different parts, he concentrates more upon the design than upon the context of the letter. And, therefore, he doesn't have a chance really to "get" the significance of what is stated. Now, strange though it may seem, of the two letters, the one we like most is the one most diffused—the one in purple and black, with rules at the top, bottom, and right-hand side. Despite its disjointed appearance it has considerable punch. We believe, however, that the rule corner on the right should be more "finished." Also, we should like to see the ornaments in color above the horizontal 6-point rule lowered and then lined up with the word "Gresham's." The design would have been more acceptable if a somewhat weaker color were used, for with so many ornaments and rules in purple the decoration rather overshadows the type. While we do not admire the form of that rule arrangement in the other letterhead, we do concede that it has a certain degree of cleverness. It should get attention. In our opinion, however, it would gain equal attention—and be much better—if the rules were printed in the weaker color (orange) and all the type in brown. Note, also, that there is too much letterspacing; few of the lines stand out as strongly as they should. But your typographer has decidedly original ideas, and ought to go a long way.

THE WEANT PRESS, Baltimore, Maryland.—Two of the letterheads you submit are very good; the other not so good, in fact, very poor. As the latter is a hand-lettered job, while the first two are made up with type, the obvious conclusion is that your typographer and your type are superior to your artist. His work on the E. J. Frank Company letterhead is disorganized—that is, lacking in unity and pleasing contour. Furthermore, there is so much difference between the tones of those two colors used (light green, bright blue) that the effect is spotty. Finally, the most important elements of the letterhead are the weakest in appearance because they have been printed in the lighter color. Now let us say that we think the head for Fidelity Sound Systems is a real knockout in so far as display and layout are concerned. The manner in which the cut of the "mike," in dark blue, extends downward from the top edge of the sheet and across that light blue band is most interesting. We believe you will agree, however, that slight improvements could be made. In the word "Fidelity," because some of the letters are rather full faced, the "i," "e," and "l" come too closely together in relation to the space between the other letters. In such cases it is advisable to add additional space so that the general effect of uniformity of white space in the word will be obtained. Our only other criticism, a trivial one, is that the six lines on the left-hand side seem a trifle too low for convenience. Raised a bit, they would interfere less with the space left for the writing area. Your own letterhead is particularly fine, having a truly unusual modern arrangement, though a simple one. Our only suggestion here is that the line of type beneath the blue rule be lowered a little; in view of the space above the rule, this line appears to crowd it.

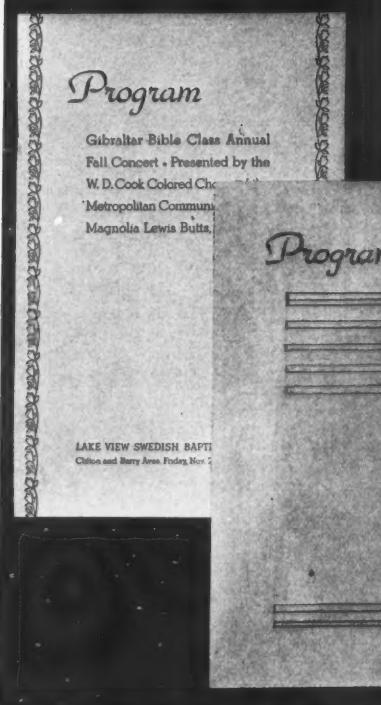
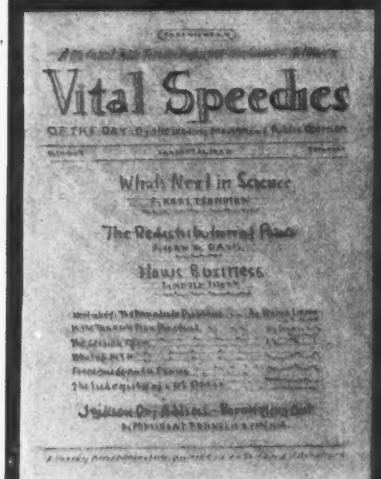
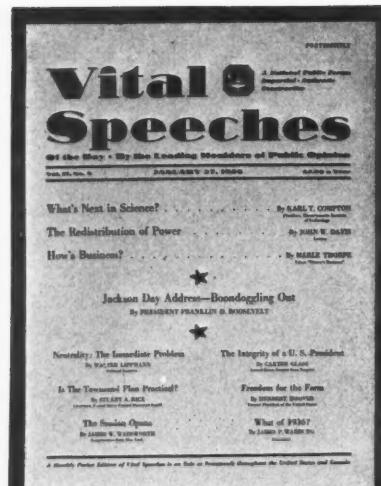
BROOKLYN INDUSTRIAL HIGH SCHOOL FOR BOYS, Brooklyn, New York.—The program for the Graduation Exercises of January 27 is truly beautiful because of the chaste type (Garamond Old Style) and the colors, black and soft blue predominating on gray antique stock; and it is effective because of the fact that rather large sizes of type are used. The front page off-center layout is, in fact, *very* effective, and the only fault we find with this page is in the too-close spacing of the lines of the lower group. The layout of the back page, also off center, is not so satisfactory because the sense of balance is lacking. The group of names under the head "Program" is so far to the right that the design appears heavy on that side. The contour around the top right side is awkward since the large head "Program" is not long enough to extend to the right of the matter below. Indeed, considering the copy used, the only way to save the situation on this page is to center the head over the text. The head could be moved to the right of the text under the head to the left. Either way would be better than the present arrangement. If the head were moved to the right the spacing at the sides would be rather uninteresting, being too near the same. The type matter should be closer to the rule band at its left, rather than to the right-hand edge of the page as it now is. The card, matching the program in typography and colors of stock and inks, would be much improved—and the contour of the type lines made more pleasing—if the lines below the display were started flush with the word "Exercises" instead of being flush with the right-hand end of the line. All in all, however, the work is highly commendable.



Dynamic booklets and folders designed for the Hercules Powder Company by Carl J. H. Anderson, of the company's advertising department. The ears of corn served as a cover for *The Paper Maker*, organ of the Paper Makers Chemical Corporation. The lacquer display is printed in dark blue and purple on white. Other fine one- and two-color jobs are also shown

CRITIC IS CRITICISED

Or; there are more ways than one to skin a cat! A constructive letter from a critic who begs to differ with a contemporary's layout views



THE following letter from Meyer Wagman contains constructive criticism of typographic set-ups by Ben Wiley which appeared in the "Typographic Clinic" department (pages 63-66) in our March issue. By referring to them, our readers will see the original printed pieces on which Mr. Wiley's revisions were based. We illustrate here Mr. Wiley's revised type set-ups together with suggested revisions (in pencil-layout form) submitted by Mr. Wagman. Interesting differences in points-of-view are thus revealed. Here is demonstrated—if further demonstration is needed—that *variety* is one of the chief charms, if not the major fascination, of typographic procedure.

• *To the Editor:* White space is a grand place for ventilating reflections, and I would like to spin out a meditation or two which my experience and observations in the printing industry have impressed upon my mind. (Also I would like to advance a few specific charges regarding the enclosed specimens—I will come to these shortly.)

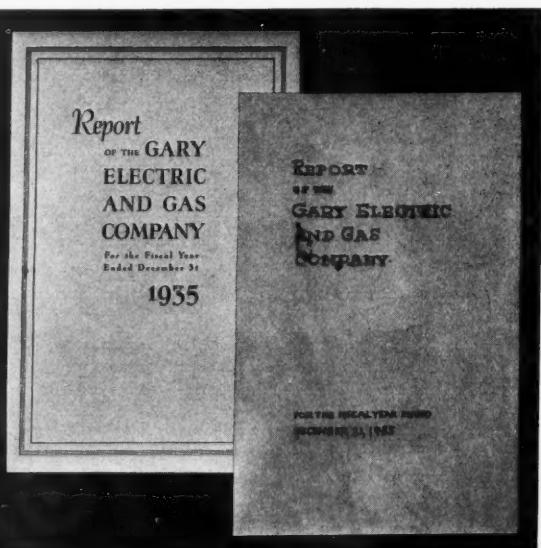
Will you consider me a typographical radical if I raise a protesting voice against the increasing affectation, the ostentatious pretension, which so many so-called type experts have brought into the field of printing? So much effort is made to create specimens of

alleged fine-art printing—which does not produce results! In advertising, we behold hundreds of brain-children of the typographers and the layout men which make us so *type-conscious* that we do not become *message-conscious*.

When all is said and done, the purpose of printing is not to hammer type stimuli upon man's sense-perceptions. Printing's correct aim is to play the role of message-carrier to what psychologists refer to as the *conceptive* states. Hence, its true function is to tip-toe unheard and unnoticed so that the writer's message can travel simply and directly to its destination.

But if the type-dress is so glamorously pompous, so intentionally exhibitionistic, as to interfere with that message-function of type, it ceases to be of very much value.

Printing should be "invisible." It should be used as a means of doing something, rather than as a thing in itself. One writer puts it well: "... it is mischievous to call any printed piece a work of art, more especially fine art; because that would imply that its first purpose was to exist as an expression of beauty for its own sake, and for the delectation of the senses." What our printing business really needs in the way of art is the application of the gentle art of debunking. Away with abstractions! Let us get down to the



business of applying printing to its true use—*service*. And when we do discount all the “watered stocks” of word terms, and think of printing in business terms, we may begin to close the wide gap that now exists between the printer who does the business and the fellow whose business it is to “do” the printer by selling him artistic balderdash soaked in winey and heady phrases.

Having thus expressed a general objection to what I believe is a growing tendency in typographic circles, let me present here in a frank manner what I observe to be wrong with the enclosed specimens.

First, “Vital Speeches.” Is it not a bit too much to expect good typography from freakish type faces? Note in particular the abnormal quantity of space over “Vital Speeches” which gives the impression that there is something erratic about the page. Why use a stock ornament that has no bearing upon the words next to which it is placed? Something particularly in keeping should have been enlisted. The rules are entirely too heavy. Jefferson once said: “That government governs best which governs least.” Of typography it may be said: That typography will function best which *functions* least. This paradox becomes clearer when we realize that typography should gracefully retire from the scene and let the message do all the necessary functioning.

Now, examine the first three lines which announce the stories and their authors. Look at the alignment of those names, and observe the non-centered design it produces. This is caused by centering titles of varying widths under names of varying widths—which, from the standpoint of the entire column, destroys the symmetry. True, in Mr. Wiley’s setup the arrangement doesn’t appear quite so bad. But what happens when the names vary more widely in length? Flexibility is something to bear in mind when a page like this is being handled.

Also observe that the phrase under the “Vital Speeches” (“Of the day, *et cetera*”) begins with a cap and thus upsets continuity of thought. Here we have another case of typography that disrupts clear reading. Here, too, we have another excellent example of typographic conception so very obviously strong that it kills the copy. Typog-

raphers must avoid becoming victims of self-centered thinking in their planning, especially when this kind of self-centeredness virtually emasculates the purpose of the copy. There is too much of the subjective viewpoint (introverted thinking) in *ars typographica*. For the typographer must ever keep that copy

But observe how the sense is destroyed by the “run-in.” “Gibraltar Bible Class” and that word “Annual” appearing on the same line without any separation most certainly is bad. The letterspacing in the line, which is not in good taste, should have been deleted, thus giving sufficient space to insert a bullet between the words “class” and “annual.”

In Mr. Wiley’s revised cover, an asymmetrical concept is the aim. But of what good is this concept if it is defeated by the bands? We cannot help but sense conflict in this execution. If the two borders are wanted, why not center the word “program”? If an asymmetrical effect is here the goal, the left border at least should have been removed.

Though we do not very greatly approve of the original, it *does* embody, at any rate, a common-sense understanding of emphasis. Witness the one word “program.” The corrected specimen exaggerates the importance of the word and, as it stands, it makes a line which, even had it been omitted, would not have left the meaning of the message at all uncertain.

Now let us next consider the “Report.” The spirit of a business report is, or should be, based on a regard for utilitarian and not decorative ideas and values. Decoration should not enter in here. Proper placement of the message on the page, a freedom from inordinate effects, and the complete freedom of white space—these are all the simple typographic factors needed to assure business dignity in the printed page of honest type.

There is a noticeable sameness of plan and thought in the execution of the “Report” page and the “Program” page. In both, “design” is obtained pretty much by means of rules and borders. Apparently a limited understanding of “effect” has been brought to the solution of the problem.

That “Gridiron Dinner” announcement reveals a design in which synthesis is lacking. For the arrangement is too broken up—it does not permit the reader to follow through with one continuous reading. Because it looks like three separate setups one feels a sense of strain as he reads along. In short, the reader is left to crystallize the broken pieces of ideas—a job which should have been taken care of by the layout arrangement in the first place. A new layout is submitted herewith.—MEYER WAGMAN.



At the top is shown Ben Wiley’s suggested revision of a mailing piece which appeared in our March issue; beneath it is Meyer Wagman’s revision of Mr. Wiley’s revision. Similar rehandlings are shown on the opposite page. The accompanying article reveals Mr. Wagman’s theories of typographic display

before him, forgot his own importance, and truly strive, like the unappreciated prophet in his own country, to devote his talent to making the copy the all-important item. And typography is all-important only when it creates the least awareness of typographic stimuli. In this connection toning down those clamorous type stars would have helped a lot. They shout their functionless presence altogether too loudly.

Now let us concern ourselves with the “Program.” Here, again, we note that ever-reappearing tendency to destroy reading sense in order to achieve *effect*.

It will be noted that the improved specimen “runs in” copy in order to gain some sort of design. The idea of “running in” is a good one, provided it carries out the intention of the whole idea.



R. B. Fishenden

ON PRINTING TRENDS

A summary of a lecture delivered in London by the distinguished editor of "The Penrose Annual." Letterpress, lithography, and gravure are here discussed by this authority, who surveys their position from a wide background of teaching and technical experience

By STEPHEN H. HORGAN

R. B. FISHENDEN, M.Sc. (Tech), the editor of "The Penrose Annual," delivered another of his always informative lectures before the students of the typographical department of the Camberwell School of Arts and Crafts on the Surrey side of London. His fine remarks again serve to reveal the exceptionally wide technical knowledge and artistic judgment he possesses.

The present writer, while in London, was Mr. Fishenden's guest in his charming residence on the north side of that city and found at once he was in the home of an artist. From the exquisite taste displayed in the selection of pictures on the walls, the furnishings, the wall coverings, up to the well ordered library he had assembled in his comfortable study, evidences of good taste and artistry were everywhere apparent. Mr. Fishenden was long a principal at the Manchester Technical School, and many students are today utilizing, in printing plants in the big cities of the British Empire, the invaluable knowledge they gained from this high authority.

His current lecture was titled: "Letterpress, Litho, Gravure—The Position Today." There is space here to give only a few of his views on typography. He began thus: "In recent years printing standards have improved remarkably, and it has come to be recognized that in all printed work design counts as much as good technic. Many inexpensive novels are as good typographically as the work done by the private presses, and the best of our current advertising and commercial design is equal in merit to the standards of the

fine arts. These better results have been achieved through the realization, by responsible business men, that design is a powerful commercial ally. However, we must not be complacent for there is much yet to be done to coördinate and harmonize all the ideas and interests which the printing industry serves.

"We must all agree that letterpress printing is at its best when type and illustrations are printed on uncoated paper. But letterpress printing has infinite variety in practical use, and we have types, papers, inks, and machines specially made to provide the means for fitting the process to every need. In these ways we are able to use letterpress in a modern spirit which has some charm in recording tone values, color, and detail. For this kind of work a coated paper is essential for the cleanest, brightest effects. But papermakers have not said the last word and they may yet find a new and pleasant surface to print on, which will be of a sufficiently sympathetic nature to carry a halftone or a color set correctly."

The fine printing of illustrations in halftone, continued the speaker, is an interesting study. In the usual way, photographs are frequently selected without consideration of the reproduction problem, and a halftone is made as a matter of routine. But when we start with the right photograph and follow with a good halftone, the right paper, the right ink, and with the right press, rightly controlled, we can produce a

result which is in every way superior to work that is produced under normal work-shop conditions.

To the layman the letterpress printing method is always the most obvious, Mr. Fishenden pointed out. The elements are simple: a raised surface, a roller to apply the ink, and straightforward pressure to apply the ink to the paper. The printing form can be corrected up to the time of going to press, and printing plates are less easily damaged than are litho plates or gravure cylinders. In addition, it is generally agreed that when a form is made ready it is easier to maintain uniformity during the run than it is when alternative processes are employed.

We are only on the fringe of the use of color in advertising, and the growth of color photography has opened up entirely new possibilities. It is encouraging to note that artists are giving increased attention to the study of photography and they have already done notable work in color. It is to be hoped they will continue to progress along those lines, the speaker observed.

Letterpress is the oldest process; and down through the generations craftsmen have grown to know all the tricks of technic, while printing engineers, papermakers, and inkmakers have done their share to facilitate and improve production in this field.

Splendid progress has been made in speeding up letterpress machinery without sacrificing quality, and Mr. Fishenden adds: The printing engineers have done their part well, but many examples might be quoted to show that if they had been better acquainted with the technical problems the printer has to overcome, new presses might have been improved without sacrificing the advantages they already possess. It is not sufficient that the mechanical feeder, the printing unit, and also the delivery unit should function perfectly at high speed; paper of a given class must be printed with the ink most suitable to all prevailing conditions, and the sheets when they reach the pile should be free from that bugbear of all printers, set-off. Too frequently we find the delivery end of the machine congested, probably to save

space; and although machines of this kind will deal with a light type form, there are inevitable difficulties with the heavy solids or illustrations.

It may be remarked, continued the speaker, that letterpress ink usually dries in two stages on absorbent papers. In the first stage the medium penetrates and the ink sets, later it dries; but in considering set-off it is the first stage that is important, particularly on perfecting presses. Two-color presses had their own problems, but now that the technical difficulties have been overcome, it is a great tribute to all concerned that today's work done on these machines approaches in quality the standard of single-color printing.

Insufficient attention is given to pre-makeready, and this will not be corrected until photoengraved blocks, electrotypes, and stereotypes are as accurate in their unit measurements as printers' furniture, and until the printing height is correct, whether interlaid or not. A good motto would be "lost press time is expensive when compared with the cost of good mounting and pre-makeready." Many firms put forms on accurate cylinder proofing presses to make sure no faults will turn up later on the press.

Offset printing—in its commercial development—has derived considerable advantage from thin metal plates and rotary presses. Now the modern offset press is a precision instrument, and all the factors have been so very carefully studied that excellent work is done on long runs at high speeds. Two-color, and now four-color presses have been perfected so as to reduce production costs. Presses of 60 by 40 inches in size are regularly run at speeds of 3,000 revolutions an hour; and web rotaries, in some cases, up to 10,000 cylinder revolutions an hour in single color. For duplicating images for use in the same form, instead of employing electrotypes, as in letterpress, operators pull transfers from the original and lay them down on the press plate. The better method is to use one of the many duplicating machines that employ photography to place the duplicate images in place on the press plate with microscopic accuracy. This is particularly valuable in the printing of labels in color.

"Offset Deep" consists in preparing a press plate whereon the ink-bearing image is very slightly etched into the metal. This has resulted in a marked improvement and greater vigor in the finished work. In color work, photo-offset printing is constantly increasing in importance. A few years ago it was considered impossible to print halftone

THE GERMAN VIEW OF THREE METHODS

A digest of an article appearing in a recent issue of Buch- und Werbeckunst, a printing journal published at Leipsic. The balanced opinions herein expressed are worth thought

EVERY printing process has its own characteristics and, is, therefore, more or less well suited to the production of a particular kind of work. In spite of this, producers and their agents endeavor to obtain the orders for their own particular printing process. Only a very few firms are so equipped that they can serve the customer with every kind of printing, and are, therefore, in a position to advise him correctly as to technique and price.

Nearly every day we hear customers say something to this effect: "I pay RM. 10.—per 0/00 for six-color offset print and I am to pay RM. 18.—for three-color copperplate print! Why, your printing process is far too expensive." The customer must be made to understand that the prices for the same printed material carried out in the different printing processes cannot be compared. It is a question of deciding in which technique the advertising will achieve the best effects.

Letterpress printing has the advantage of great clearness and brilliancy, which is especially accentuated by the use of art paper for picture printing. It is generally preferred for large amounts of text, for charts, and for books and prospectus with text in various foreign languages. It continues to be often used for colored book illustrations, scientific literature, and reproduction of paintings; and we are pleased even today to find it in periodicals and fashion papers which have been printed with much care and pains. From a price standpoint, letterpress is also more advantageous than other printing processes when smaller issues are concerned (at least for color printing), perhaps up to twenty or fifty thousand copies, when the sheets have to be printed one or a few up, or when plates are already in existence and can also be used for other work.

But in the case of long runs, when the sheets have to be printed eight up or more, and electros and a great deal of makeready time are necessary, other processes may be more economical. It is a different matter where one-color printing with no, or only little, illustrating material is concerned, and where a rotary press can be used.

Despite the fact that offset illustrative effects, especially in one color, cannot be compared with letterpress—as the offset has a smaller range of tones—this process has made good progress in late years. Compared with letterpress and copperplate, the production of forms is indeed considerably cheaper, especially when taking advantage of the use of the photo-composing machine.

color by offset in less than five or six printings, if a high standard of quality was required. Improved presses, with a better control of damping and inking, and highly concentrated, correctly formulated inks, have made it possible to print very satisfactory work in three or perhaps four printings.

One still often hears the belief expressed that any kind of paper, even the cheapest and worst, can be used for offset print. Even though the paper can be rough and coarsely grained, it must be strong and well sized and contain no substance that might harm the rubber blanket and plate.

Being a copper-printing process, in which the photographic halftones are not decomposed into more or less large screen dots, gravure can be termed the finest picture process. It must be admitted, however, that in addition to their great likeness to photography, these pictures have a certain softness, even furthered by the paper used, which, although most effective in large-sized pictures, can prove somewhat annoying in small pictures, having much detail. Even though the halftone of the pictures is not attained by the dot system of halftone engraving, a screen net covers the entire printing form, through which the type no longer appears clean cut. Thanks to the good halftone effects and the wide range of tones, not only are the one-color illustrations in newspaper rotary print most satisfactory, but splendid color effects can be achieved with few colors—generally with only the three primary colors, yellow, red, and blue. If, however, value is laid upon black type matter and pictures in color, four colors must be employed.

Rapid machines can also be had for sheet copperplate printing; also special machines for three- or four-color printing which carry out the work in one operation. One factor of importance is that the prints leave the machine dry and immediately ready for further working on.

For printing large issues, reel copperplate printing is still the most economic. It is evident that if the issue is not sufficiently high, or the picture size too small, the costs for the somewhat expensive preliminary work cannot be made up for during printing. Also to be considered is the fact that copperplate printing has no possibility of proof printing before the etching of the machine form, the alterations being, therefore, difficult, as they can cause the issuing machine many hours of waiting. Small issues—5,000 post cards, for instance—would therefore be too expensive. An issue of 20,000 should be the least considered for color copperplate printing. Sheet copperplate printing can be termed cheap for issues up to 100,000 or 200,000 prints (not pieces), while for the larger orders, according to the kind of work, reel copperplate printing can be recommended.

Mr. Fishenden said that the exponents of machine gravure—or rotogravure—regard it as the most important printing process. The method is this: On a copper cylinder or a thin copper plate, which is afterwards wrapped around a cylinder, an incised or intaglio etching is made. To the etched cylinder a mobile,

volatile ink is applied of such a character that it can be wiped clean with a steel knife or "doctor." This method of inking explains the success of the process at high speeds, and the elimination of set-off is comparatively simple.

By reason of the fine screen and the uncoated paper used, the prints, even in cheap work, have a photographic effect. For long runs the copper is chromium-faced which makes it very successful in periodical printing and long commercial runs. Color printing in gravure is very successful because a more complete rendering is obtained in three printings than by any other process. This is probably due to each tone in gravure being represented by a film of color of different thickness, rather than by dots that vary in size as in the alternative processes. Drying of the inks between the colors, without affecting the register, was a difficult problem and air blowers have provided the most effective drying method, said Mr. Fishenden.

To obtain higher speeds, highly volatile low-flash solvents occasionally are used in the inks. Not very long ago, Alcogravure in America perfected the "Speedry" ink fountain, through the agency of which, on a press built by Goss, speeds of 20,000 cylinder revolutions are maintained in single-color, and 17,000 an hour in four-color work. R. Hoe and Company has built a gravure machine for color printing that has been claimed to run at equal speed. The printing of British postage stamps in rotogravure is an instance of its wide application, but apart from paper printing the quick-drying properties of gravure ink make the method particularly valuable for glacine paper, viscose film, and other hard non-absorbent materials used in large quantities for packaging.

It is not practicable to state which of these printing methods is the best, concluded Mr. Fishenden. Each has its merits and advantages, both from the esthetic and commercial viewpoints, and all that is required is for each organization to do the best work possible with the methods at hand. This is an age of specialization and our work is so varied that each job provides its own opportunities for expansion.

★ ★

A Valuable Contribution

Speaking of offset, I had quite an interesting talk with your representative the last time he was here, relative to the merits of letterpress and offset. Your research along this line has been very interesting and I'm sure it constitutes a valuable contribution to the trade.—ALBERT L. WARINGTON, *Stair-Jordan-Cerre, Incorporated, Detroit.*

Back-Shop IDEAS

Explanations of unusual and time-saving stunts are solicited for this department. For each practical idea found acceptable The Inland Printer will pay one dollar on publication

Ingenious Cabinet "Door"

We have a small drying rack or cabinet made of light wooden slats covered with cheesecloth to keep out dust and dirt. The hinged door of this cabinet caused us much trouble whenever it was opened as it swung out in the way of those who passed near it with forms, metal trucks, and the like. Finally we took off the door and installed a cheap spring-roller shade (which was the right width). This solved the problem, for we can raise or lower the shade easily and quickly whenever we wish to get at the contents of the racks without interfering with the progress of others working nearby.—ROScoe E. HAYNES.

Increasing Roller Weight

Some time ago we bought a new hand roller proof press but found when proofs were taken that they were unsatisfactory, due apparently to the lightness of the roller. This was of steel, hollow, and with four holes about $\frac{1}{2}$ inch in diameter in each end. To increase the weight we plugged all but one of the holes with ordinary corks, then filled the roller with builder's sand through the last hole and put in the final cork. We replaced the roller on its track and it worked like a charm.—ROScoe E. HAYNES.

Improving Platen-Press Work

There are still many old hand-fed platen presses in use, and most of these old-timers "act queerly" at one time or another. A frequent source of elusive trouble lies in worn roller trucks and tracks, so that the rollers ride on the type form. Now the logical remedy, of course, is to install new trucks, which may be just a trifle smaller in diameter than the rollers, while the tracks themselves should be type high.

While waiting for the repairs to these parts, or in the case of an old press for which repairs would perhaps not be available, a very good emergency adjustment can be made simply by sticking a layer or two of medical tape, cut to the proper width, on both the trucks and the tracks. There will be a surpris-

ing improvement in the performance of the press, and also a pleasing quietness of operation. The tape may wear off after some time but it can be easily and inexpensively renewed.—A. G. KOVACH.

Cure for Slipping Belts

In our shop we had been considerably disturbed by slipping belts, especially during the winter months. Belt dressing had to be applied so frequently that at length the interruptions got to be quite annoying. Then one of our men applied a little news ink to one of the pulleys, and the happy result was that the belt needed no further attention for quite a long time. We find this kink very useful indeed. The ink gradually distributes evenly over the pulleys and belts and there is no resultant messiness, as might be supposed.—A. G. KOVACH.

Removing Metal From Pot

When occasion arises, as it does in every shop sooner or later, to remove all metal from the linotype pots, I have found this simple gadget quite useful. Simply take a tin lid from a mustard jar or similar container, slightly smaller in diameter than the plunger and a half to three-quarters inch deep; make a small hole in the center and attach it with a nut on each side to the threaded end of a rod about a foot long. Most any small rod will do, up to a quarter-inch in size. Bend the other end into a hook shape so it will be easy to hold. With this tool, the metal can be dipped out clear to the bottom of the pot well in a very short time.—L. W. NEEL.

Handy Tool Made Easily

A handy tool, especially of help in tying up forms, can easily be made from a discarded linotype spaceband. First the sleeve is removed, one of the "legs" ground off entirely as well as part of the other, leaving part of one "leg" slightly rounded at the point. When finished this tool will resemble an open jack-knife. The inside edge of the "blade" can be sharpened and used for cutting string, *et cetera*, if desired.—HUGH COUTU.

RUBBER PLATES GIVE CHALLENGE

Synthetic rubber, increasingly useful to the graphic arts, now invades the relief-printing plate field—a challenge to the traditional materials

SPORADIC EFFORTS toward relief printing continue, but in so far as plates are concerned such efforts have been almost entirely apart from metal as the material.

The impression perhaps is false, but it does seem as though the makers of metal relief-printing plates believe that the only thing wrong with their product is that the price is too low. Whether or not the platemakers have made serious efforts to reduce costs—whether or not they have attempted to turn out a product which by saving makeready would amount to the same thing—is beside the point. Unfortunately for themselves, engravers and electrotypers are not the ones to decide how the work will be done. From the vantage point of our desk, over which printed samples from throughout the world pass in a steady parade, buyers of printing aided by smart printers have made their influence increasingly felt. More and more, planograph and offset printing show up in that parade—more and more is printing done with rubber illustration plates.

While molded rubber plates of mixed forms sufficing for electros are a reality, most plates made of the material continue to be of the kind cut by hand. **THE INLAND PRINTER** pioneered in the use of rubber plates for printing-trade magazine covers in 1932, and, incidentally, at a saving of approximately 50 per cent over the cost of zinc etchings. However, duplicate plates are one thing and originals another. While finer and still finer detail is being cut in rubber by hand methods, present developments center around the assault that rubber, and especially synthetic rubber, seems about to make upon our traditional platemaking methods. It well behooves every printer, therefore, to keep his weather eye open for developments along this particular front. Things are happening.

Since art work containing particularly fine detail appears "out" so far as natural rubber is concerned—especially on account of the adverse effect on rubber of certain oil inks, gasoline, and kerosene plate washes—experiment is going on and developments have been made with materials to provide natural rubber's advantages and circumvent its disadvantages. One of these, announced in our April issue, is a synthetic rubber known to the trade as Thiokol.



Cover printed from hand-cut rubber plates on ready-embossed stock; even coverage obtained and embossed surface preserved. Cost: approximately half that of zinc etchings

For printing-plate purposes Thiokol is in powder form, and the making of plates with it is described as being quick, simple, and low in cost. Thiokol is sprinkled on a Bakelite matrix and pressure up to some forty tons applied for five minutes. After being removed from the matrix and trimmed to exact size, the plate is ready for the press.

The makers claim numerous advantages over metal plates. They point to the time factor of such procedure as compared with that of electrotyping. A Thiokol plate eight by eleven inches, they say, will require only thirty-five

minutes to make, whereas an electro of the same form would take from four to seven hours. Now this time differential mounts into foremost importance, for instance, when an advertising schedule requires quantity production. There is also weight to be considered. Thiokol plates are light and reduce shipping costs very materially, especially in the case of advertising, where shipments of hundreds of electros are common.

And with both of these advantages over metal, the developers claim as fine a reproduction of type copy, line cuts, and halftones as is obtainable from metal.

Granting that natural-rubber plates have some of the same advantages over metal, backers claim for the synthetic product a decided advantage in several vital points. Chief among these is that Thiokol does not swell or deteriorate in the presence of oil, gasoline, chemicals, and air. Rubber plates are materially affected by ink, particularly some sorts of ink. They swell, buckle, and in time soften. "Some inks will work well with rubber and some will not," says a Chicago maker of molded rubber plates.

sheets of packing." Makeready is said to be reduced by the use of Thiokol synthetic rubber plates "as both type height and halftone height are taken care of in their making." And there is the advantage over metal, characteristic of natural rubber as well, in that less ink is required for printing. The backers of the man-made rubber aver the saving is "as much as 50 per cent."

How far present experiment with natural and synthetic rubber will influence the future of relief printing no one can



This curved plate embodies type matter, lettering, and a coarse-screen halftone, all molded in synthetic rubber. Among the advantages claimed are speedier production and light weight

And he adds: "The inkmakers ought to be on their toes to develop a better product for this work." Thiokol plates seem to be oil-proof, and resistant to chemicals in modern inks.

Except in a few cases, molded natural rubber has not proved satisfactory on small type and halftones. One Chicago engraver, now investigating the synthetic product, told an *INLAND PRINTER* representative he frequently molded halftones up to 110-line screen in natural rubber. "A big part of our success," he said, "lies in skilled presswork. Many printers cannot seem to handle rubber well, but careful study and delicate skill have turned the trick for us." The coarse texture of rubber and its extreme flexibility or elasticity seem to have kept many printers from attaining the best results.

An advantage claimed for synthetic rubber plates is that "they do not spread or wear unduly, and there is no need for

say. The amount of potential benefit in a rather wide range of work—especially considering the well known disadvantages that the relief printer, depending on traditional metal plates, is put to in competition—makes the whole picture one to be viewed with interest.

★ ★

Our Readers Abroad

A. E. Woods, associated with the *Harwood Studios*, Nottingham, England, in sending his renewal subscription to *THE INLAND PRINTER*, enclosed a clipping from an issue of 1894 and wrote: "It may interest you to know that I am an old reader of your publication. I used to 'pinch' my boss's old copies when a boy. I guess there are not many readers could show you the small cutting herewith." Mr. Woods might be surprised, though, to learn how many bound copies from 'way back are still treasured.

Latex Paper Development

The use of rubber—or latex—in the manufacture of paper is making notable progress. Research engineers and chemists not only have dispelled many of the earlier objections to its use but actually have achieved papers with a number of important and noteworthy advantages because of the latex content.

The principal advantages secured by the use of latex in paper are: An accelerated rate of hydration; the increase of elasticity in paper of good strength; an increase of needed strength in weak papers or papers made largely of waste paper; and increase in folding number of all grades of paper.

By means of recent tests, it has been established that the folding strength of paper increases with the increase of the latex content, being particularly noted when the rubber content is between 4 per cent and fifteen. On the other hand the tearing length is decreased, while the stretch increases up to 40 per cent. The writing quality is considerably improved.

Attempts at incorporation of latex into paper during manufacture are comparatively recent, although patents on the process had been taken out many years before the experimental manufacture of latex paper began. Recently, however, because of improvements in papermaking technology and methods of handling and compounding latex, the latex paper product has been much improved. Papermakers are concentrating more attention on the subject, particularly as latex has a specific effect on the fibers in the beating operation and upon the rate of hydration of the fibers, thus making latex a cheapening agent in paper manufacture.

The three approved methods of incorporating latex with paper fiber to give a "homogeneous rubber-fiber sheet formation" are: First, incorporation of rubber *prior* to sheet formation, more generally termed the "beater process"; second, the incorporation *during* sheet formation by use of liquid rubber spraying, dipping, or the like; and third, incorporation of rubber *after* sheet formation, actually the saturation of the sheet after it has been formed.

A process finding considerable favor among manufacturers is known as the "top-sizing method," the paper being simply immersed in a sizing mixture of latex and glue or casein, and then run between squeezing rolls and dried.

Further progress in the use of latex in the manufacture of coated papers has been made by the greater standardization of "total solids content of latex" through the better coöperation of rubber producers and manufacturers.

Typographic CLINIC

ON THIS and the following pages are shown examples of everyday printing with resettings of the same copy in different typographic style by another hand to indicate possible improvements in appearance. In this number, the typography and layout of the redesigned specimens, together with accompanying analysis and brief critical comment, are made by B. WALTER RADCLIFFE

Type, like paper, ought to be considered a "part of the picture," and the selection of the type most suitable for the work in hand is just as important as the choice of words in conveying the message to the minds of the readers. In redesigning the four examples that follow here I have endeavored to observe this important essential.

The extra-bold sans-serif face used in the invitation card for the Society of Typographic Arts is excellent for a great many purposes, but the message herewith happens not to be one of them—at least in its original arrangement. The designer of this card has elected to obscure the message and add to its blackness by setting the entire job in caps and packing it as tight as Dick's proverbial hatband. Now such notice does not necessarily require much white space, but whatever is used should be carefully apportioned. I note, also, that after one has telephoned his reservations to Mr. Middleton, if he should chance to refer to the card he may incidentally learn that a visit to the Tavern Club at this time will also give him an opportunity to view the work of one of this country's foremost artists.

In redesigning this card I have used one of the new conventional type faces. This face appears to have just the required elegance, dignity, and charm suitable to express the personality which one

THE SOCIETY OF TYPOGRAPHIC ARTS INVITES YOU AND YOUR FRIENDS TO A LUNCHEON MEETING FRIDAY, FEBRUARY 21, 12:15, AT THE TAVERN,

333 NORTH MICHIGAN AVENUE, TO HEAR
MR. WALTER R. GRANGER OF AUSTRALIA.
MR. GRANGER IS WELL EQUIPPED TO DIS-
CUSS THE VARIOUS PROBLEMS—ECONOMI-
CAL AND OTHERWISE—WHICH CONFRONT
THE PRINTING INDUSTRY NOT ONLY IN
AUSTRALIA BUT IN THE UNITED STATES AS
WELL. HIS POSITION AS AN EXECUTIVE OF
JOHN SANDS LTD., WELL KNOWN FIRM OF
AUSTRALIAN PRINTERS, ESTABLISHED IN
1837, WITH HEADQUARTERS IN SYDNEY,
HAS GIVEN HIM A CLEAR UNDERSTANDING
AND A BROAD VIEW OF THIS INDUSTRY IN
ALL OF ITS RAMIFICATIONS. TELEPHONE
RESERVATIONS TO R. HUNTER MIDDLETON,
DIVERSEY 9660. • THIS MEETING ALSO

OFFERS YOU AN EXCELLENT OPPORTUNITY TO VIEW THE WORK OF PAUL
RESSINGER—WHICH IS BEING HELD AT THE TAVERN CLUB THIS MONTH.

*The SOCIETY of Typographic ARTS
Invites you and your friends to a Luncheon Meeting Friday
February 21, 12.15, at THE TAVERN, 333 North Michigan
Avenue, to hear WALTER R. GRANGER, of Sydney, Australia*

MR. GRANGER is well equipped to discuss the various problems—economical and otherwise—which confront the printing industry, not only in Australia but in the United States as well. His position as an executive of JOHN SANDS LTD., well known firm of Australian printers, established in 1837, with headquarters in Sydney, has given him a clear understanding and a broad view of this industry in all of its many ramifications

*This meeting also offers you an excellent opportunity to view the work of
PAUL RESSINGER, which is being held at the Tavern Club this month
Telephone your reservations to R. HUNTER MIDDLETON, Diversey 9660*

CLOCKS
CHESTS
BASKETS
NOVELTIES
CANDLESTICKS
RUSTIC FURNITURE

would expect to find in a member
associated with the Society of
Typographic Arts.

An emphasis and variety have been obtained by the use of italic, roman and small caps of the same series, the details concerning Mr. Granger's intended talk have been subordinated but made more accessible, while the tag-invitation to respond has been placed in logical sequence at the end of the message. Thus by breaking up the design into three units the message appears to have less copy, and the lower case helps further to promote the process of reading the message.

The graceful type contour is always a thing to be desired, provided the copy can be made to fit naturally. In the booklet cover shown in this second example, the results achieved by the obvious attempt does not well lend itself to such a plan of grouping. This may particularly be noticed in the spotted appearance of the third group where lower-case and

caps have both been used in the same line and where quite uneven spacing has been employed. Since a booklet of this kind does not have to compete for the attention of the customer, this attempt at building up a special "eye-catching" shape is unnecessary, especially when the subject demands a dignified treatment, as this one does. Thus in resetting this page I have featured the

included in the lower group with ample leading and minimum of diverse and distracting elements.

The advertisement for the sculpture exhibition, as originally designed, has the advantage of readability, but the type face lacks expression, and the disorderly arrangement lacks eye-appeal. Those heavy graduated vertical rules may tend to attract some attention and give to the design a sort of

Arts & Crafts EXHIBITION

ARTS & CRAFTS EXHIBITION

to be held in the CITY
HALL, BRISBANE,
from MONDAY,
15th JANUARY
and during
the week

ADMISSION 1/-
Enter by *Adelaide Street*
Proceeds will be devoted to
the Society for the Prevention
of Cruelty to Animals

Open Daily from 9.30 a.m. to 5 p.m., and from 7 to 10 p.m.

To be held in the CITY HALL, BRISBANE, from Monday, 15th January, and during the week. Enter by *Adelaide Street*. The proceeds will be devoted to the Society for the Prevention of Cruelty to Animals. Open daily from 9.30 a.m. to 5 p.m. and from 7 to 10 p.m. ADMISSION 1/-

AN EXHIBITION of SCULPTURE

by

Reuben Hart

modern touch but they dim the feature lines and attract too much attention to themselves.

In the reset example the dimensional feeling of the sculptor's lettering is expressed in an appropriate type face and in those corresponding heavy and light rule borders. Here in this display the squared effect seems well suited, and the copy is sufficiently obliging to permit itself to be composed into full lines with even spacing throughout. The light rules above and below the subject of this exhibition appear to lend more emphasis than do those quotation marks shown in the original, and they also serve to break up the severity of design.

In this case that all-cap motif seems not to reflect the objections I made to the first example shown. This is due to the fact that the number of lines has been reduced which allows more liberal spacing between the lines.

The use of blotters is perhaps the most practical form of direct advertising for the average printer.

If he can design and produce good blotters, it follows that he may be depended upon to produce other work of equal merit.

An important point to be considered in most blotter copy is its brevity. I have seen a few "house-organ" blotters which were a credit to the

"THE RACE of MAN"
*will be opened to
the public from*

*February Second to
Twelfth
at the
Grafton Galleries,
A.M.P. Building, Queen Street
Brisbane*

Admission: ONE SHILLING
Open from 10 a.m. to 4 p.m. each day

AN EXHIBITION of SCULPTURE

BY REUBEN HART. CALLED

THE RACE OF MAN

WILL BE OPENED TO THE PUBLIC
FEBRUARY SECOND TO TWELFTH
AT THE GRAFTON GALLERIES
A. M. P. BUILDING, QUEEN STREET
• BRISBANE .

ADMISSION • ONE SHILLING
Open from 10 a.m. to 4 p.m. each day

original has built up a keystone shape, set entirely in light-face caps, embellished with various rule panels, two of which serve no purpose except to kill valuable white space. This is "lost motion." So in the reset example I have set the copy in a virile lower-case letter, restricted the design to a

designer—but these cases are rare. Good blotters designed to read the narrow way of the sheet are equally rare, I have found.

The blotter shown here for analysis comes under the head of "motto" copy and should be handled as such. As will be noted, the designer of the

single unit, and positioned that unit on the sheet so that its focal point is most accessible when the user places the blotter into normal position. By bleeding this design on four sides, the size of the blotter appears larger and a maximum of white space is provided at the left and top of the type unit. It may be noticed, too, that the lines are broken for smoother reading and sufficient emphasis is shown where it is most needed by the use of small caps of the same face. This blotter would perhaps be still further improved if a reverse-color line cut were made and the design then run in black ink on white or colored stock.

With the exception of one line in the book-let cover, these four examples were set on a line-composing machine. Three of the original four appear to have been hand-set.

The readers of *THE ISLAND PRINTER* are invited to submit other specimens to this department—specimens in which unusual problems have been presented but which have not adequately been solved. Revisions given in these pages represent individual viewpoints and varying typographic techniques. The aim, primarily, is to be constructive and stimulating.

THERE ARE ALL KINDS OF CHEAP PRINTING - BUT NONE OF IT REALLY CHEAP - AT LEAST NOT ON A BASIS OF VALUE - CHEAP WORK IS USUALLY NOT WORTH WHAT IT COSTS

THE HIGH-CLASS PRINTERS

There are all kinds of Cheap Printing but none of it is really cheap—at least not on a basis of value. Cheap work is usually not worth what it costs you

• THE HIGH-CLASS PRINTER

Ink

Despite improvements in paper and ink, difficulties are still encountered by the printer in suiting his inks to his papers. These troubles are herein considered

By EUGENE ST. JOHN

How can a printer safely determine in advance what ink to select for a paper he has not "worked" before? An answer may be found in the sample books of certain leading manufacturers wherein are given lists of inks that have been tried and found satisfactory on coated, dull and semi-dull coated, super and supercalendered, English finish, machine finished book, offset, and other papers. Printed samples show screen and ink preferred for each paper. Such sample books are very useful and are utilized by many printers. As these papers have a country-wide distribution the choice of ink is simple when these papers may be used for a job.

When another brand of book paper other than those brands referred to must be used, a comparison of the unknown brand with the corresponding paper in the sample book is helpful in a tentative choice of ink.

The actual test should be made on a sheet from the shipment of paper to be used on the job and not from a sample previously received. It is necessary to test both sides of the sheet both for ink absorption and levelness, the latter test being made with the micrometer. On the first run of an unknown brand it is obvious that the sheets should be examined at brief intervals. If an increase in the quantity or a reorder calls for the same paper, the second lot should not be used until tested. Failure to observe this precaution has caused much trouble.

Recently a printer submitted sample prints of the same job, both produced with the same inks and under the same conditions. The first run was satisfactory; the second, on the same brand of paper, was below standard. The ink had dried flat and dead without the snap

apparent in the first run. The finish on the second lot of paper had allowed the varnish to filter through the coating too rapidly and most of the gloss of the ink went with it.

The modern proof press is ideal for testing the suitability of an ink to an

—steadily improves

The history of printing inks divides into three periods: the pioneer days preceding the invention of the cylinder press; the period from 1814 to the development of the offset press early in the present century; and the interval from 1905 up to the present time. Midway in the second period came a very great change with the introduction of anilin colors, but the present period is the most prolific in rapid change. The chemists have presented new raw materials which have changed the ink formulas in use for many years. And this has resulted in improvements in vehicles, pigments, driers, and inks for all processes of printing.

Among notable improvements of recent years are: superior titanium cover white and a superior aluminum ink; fine non-crystallizing process inks which set and are absorbed so that trapping is possible at the user's convenience; the violet pigments and toners that dry very promptly; a great increase in permanent lakes, formerly fugitive; much better overprint varnishes, rivaling spirit varnish when properly used; superior cadmium yellows, and a great advance in vehicles and driers.

unknown paper and is widely used for this purpose. The next best machine, aside from presses used in production, is a cylinder proof press of simple construction but with cylinder in gear with bed. An experienced pressman can test an unknown paper to be printed on a cylinder on a platen press but not all

have the required experience. Sometimes it is possible to send a sheet of the paper to be tested through the cylinder press, provided the run is being made on the same class of paper and with the same sort of ink. The tint of the paper and the drying requirement often make this sort of test impracticable.

The paramount question is, how will the ink set and be absorbed? If the absorption is too rapid the gloss of the ink is lost and the pigment is stranded on the surface to chalk. If the absorption

is poor, offset, sticking, smearing, scratching, as well as poor overprinting may be expected. The most satisfactory way to secure proper setting and absorption is to select the right class of ink for the paper and the job and then use a high-grade brand, strong in concentrated color, so that satisfactory inking is possible by running close to color.

With the temperature and humidity favorable, and with thorough makeready and a capable press, little trouble need be expected. Because of the atmospheric changes, however, constant vigilance on the part of the pressman is necessary under any and all conditions. If the air-conditioned pressroom comes into common use, printing problems will decrease.

A regular halftone ink is supposed to set and to dry thoroughly in twelve hours. This is a short and butter-like ink which dries largely by oxidation. The dull-coated paper requires a soft, free-flowing ink which will dry largely by absorption and in a few hours. It withstands further handling operations like a non-scratch halftone ink for coated paper.

The old way of testing the setting and absorption was the pat-out, a procedure that is familiar to every printer. The difficulty is to get a film of the same thickness as that used during the subsequent run on the press. With practice it is possible to pat out about the right film. It is

obvious that too thick or too thin a film would not serve as a good test and that a modern proof press should be used.

The overtone of the ink will show in the highlights of the proof. So-called white papers have blue, cream, and pink tints requiring respectively inks with blue, reddish-brown, purple overtone.

Grinding is of importance in a half-tone ink because of the fineness of the screen. The ink may be diluted with gasoline and flowed on glass. When dry, this film may be scanned under a strong glass to determine the size and dispersion of the pigment particles.

The color strength may be found by tinting with mixing white ink. One part of a colored to fifty parts white, and one part black to a hundred of white are the common proportions. A draw-down shows the hue of a colored ink and the sort and quantity of toner in a black.

As inks are made for average temperature at sea level where most ink is used, this must be kept in mind when making tests. Denver and New Orleans require different inks; and in the same sea-level city, owing to the effect of atmospheric changes on paper, composition rollers, and ink, conditions are different in a basement print shop down by the river from those in the shop high up in a towering modern printers' building.

Excessively high relative humidity is an unfavorable condition, to be avoided if possible; if this is impossible then special inks should be used, also special composition rollers.

If an ink is so short that it backs away from the fountain roller it will be impossible for the doctor roller to function and the print will be spotty, without uniform color. This super-shortness may be decreased by adding a long ink or varnish. (It is better to add an ink than a varnish, in order to retain color strength.) Or mechanical or manual agitation may be employed. Agitator halftone is the name of a cover halftone ink, which is ground in a short vehicle and with twice the regular quantity of pigment color.

When ink cakes on the form after piling on the solids, add a longer ink or varnish. If ink chalks after printing, the varnish has filtered into the coating too rapidly. This penetration may be slowed by adding long ink or varnish and a little paste drier.

Filling is a common trouble which may be due in part or wholly to dirt in the ink, in the air, or in the brush; to lint or dust on paper; or to poorly ground ink. The remedies are obvious. Some printers vacuum-clean the paper as it goes to the impression. The old-time trouble of crystallization may be avoided by ordering modern inks.

If the distribution is poor, examine all the rollers and their set including the doctor roller, and note whether any are out of round. A roller examination, when needed, should be thorough. If by accident a little oil is dropped on the core before the roller is cast, the result

is a defective roller which may not be spotted for some time. It is not the ink film on the fountain roller that sets the color for the form but the ink that is on the doctor roller.

If an ink dries too swiftly add a slow-drying ink or a little lanolin. A slow-drying ink is improved by adding one that is a swifter drier or about two to five per cent drier. Cobalt paste driers are preferred for blacks and the other pastes for colors. If an ink appears to fade or to lose in color strength after printing, remember first that no color can long withstand strong sunlight. If the luster is lost and the color remains, the vehicle has penetrated too rapidly. A more concentrated color or one less fugitive may be needed. Certain pigments, not alkali-proof, should not be mixed with alkalin pigments.

Mottle is caused by too much ink which is lacking in viscosity and may be stopped by adding a longer ink or varnish and cutting down the feed of ink.

When the print is not sharp and clear, add a longer ink or varnish. When printing halftones, scan the print through a strong glass. The cups between the dots should not be filled up and the dots should be smoothly inked, not just printing on the edges with centers uninked.

The causes and preventives of offset are so well known that it seems hardly necessary to list them: poor setting and absorption of ink; too much ink; too much impression; static electricity; poor handling of the sheet at, and following, delivery. The remedies are seasoning of paper; sheet heaters; static eliminators; sprays; and finally offset-proof inks.

These recently introduced inks dry almost instantly after the application of heat. This feature depends on the use as vehicle of a solvent which evaporates

rapidly when heated and leaves behind on the sheet a solid binding agent and also the pigment.

Picking may be caused by low temperature, ink that is too tacky, ink drying too fast, defective coating of paper, not enough impression, and too much ink on the solids. Heat, more thorough makeready, and a softer ink are the correctives—unless the coating is poor.

Rubbing, smearing, and scratching after printing—the factors which delay folding and trimming, especially on the bleed edges of solids—are no longer the nuisances they formerly were, not even on dull-coated board and paper, for a special dull ink dries quickly and hard. Non-scratch halftone inks dry hard on coated stocks.

Sticking is due to poor penetration and absorption of ink into the paper and it is better to correct this by using a suitable ink than to add lanolin or petroleum too freely to an ink that is absorbed too slowly.

When ink bleeds or strikes through the sheet it should be returned to the inkmaker with explanation and samples. The same is true if the plates are prematurely worn by what seems abrasive action in the ink. Two exceptionally good blue pigments, one from England, the other from Germany, will doubtless be on the market soon and they are sure to be appreciated in process work. These new blue pigments are superior to any heretofore on the market.

It long ago became clear that if letterpress was to stand a fair chance in competition with offset and gravure, high speeds must be maintained. Present results with the instantaneous setting and drying of letterpress inks seem to indicate that real high speed is at last assured in letterpress.

IS THE SUMMER SLUMP INEVITABLE?

HAS the depression taught printers how to beat the inevitable "summer slump"? Prior to 1933, every year the index of productivity took a sudden tumble about the beginning of summer, and then gradually recovered during the next four months. Since 1933 the tumble has not been so far; in fact the average number of points is 2.6 as compared with 17 points of the prior years.

When we divide the year into three periods, the first period embracing the first five months of the year; the second, the three summer months of June, July, and August; and the third, the last four months, and then average the monthly indices for each period, we will obtain

three periodic indices of productivity for each year. These provide interesting figures for comparison, as shown in table on the opposite page.

In 1930 the monthly indices appeared above the base of 100 for the last time, the average for the first five months being 107.4, as shown in the accompanying table. Then came the definite drop and the industry during no month since has approached the base nearer than 96.6 in April, 1931, and 83.7 in December last year.

During the first three of the six years under consideration, it will be observed that the difference between the indices of the first period and the next summer

period were 17.7, 17.1, and 17.5, respectively. During the past three years, the differences were only 1.7, 4.7, and 1.5, respectively. This indicates that the "summer slump" has practically been wiped out during the past three years, the average difference from the first period being only 2.6, as compared with the average of 17.4 for the first three years under consideration. This will be seen by an examination of the table.

Furthermore, the variations of the summer period indices from the annual average indices, beginning with 1933, show a decided reduction. For the first three years, the annual variations averaged 9.7; for the last three years, they averaged only 4.9. In a word, the index

THE FOREMAN'S ON THE MAT ONCE MORE!

By EDWARD SCARLETT

GENTLEMEN! Pull on your slacks and slippers, draw your March issue from its envelope, refresh your soul with one of the very handsomest covers ever printed (orchids to the designer), read the ads over carefully. Now, turn to the leading article by A. G. Fegert, "What Are a Foreman's Duties?" That question mark could have been 72-point Ultra, not so much to offset the charm of the frontispiece as to shout for an answer. "What Are a Foreman's Duties?" "What Are a Foreman's Duties?" "What Are a Foreman's Duties?" "What Are a Fore-

this fair land doing a widely varying and fluctuating volume of work. *So-o-o!*

What Is a Foreman? A foreman is an individual in charge of a sufficient (or insufficient) number of people employed to handle a fluctuating volume of work.

What Are a Foreman's Duties? Leaving politics aside, the answer to this must depend upon the kind of organization to which he is attached. He must adapt himself to that *particular* aggregation of human beings, equipment, and production problems. Adaptability is the primary qualification, and we do not mean by that that he has to be a cute and shifty opportunist or a yes-man to everybody all the time. But he must be able to carry a load and further production with a minimum of friction. We all know men of experience and knowledge who are temperamentally unable to do this with any degree of success.

Human relations is the toughest nut to crack in any set-up—be it printing plant or church. In all cases, the foreman will find the cussed as well as the comforting; the individual who spills nervous energy all over the place and the bird you have to build a bonfire under; the ever-changing variety—no two situations or minutes alike. If he is wise, the foreman will learn to depend upon principles rather than upon personalities. He should know what to do, how, when, and why—and eventually he will learn that even to be reasonably successful for any length of time, he must either develop a certain moral fixedness of purpose upon which he can base his actions, or get bewildered and blow up. This is not religion we are hinting at now, but pure common sense.

Under the head of inhuman relations, we must devote a paragraph or so to the relations between the foreman and his boss in general printing plants. Maybe things have to be that way. Consideration of this phase of the printing industry has been, so far, a bit beyond a happy solution. Many bosses are in business for themselves because they could not fit in, and so would not be tolerated in any well organized, systematic plant. Most proprietors were salesmen first, without too exact knowledge of mechanics; or they developed into salesmen because they didn't have the patience to acquire the thorough way of doing things which distinguished the true mechanic. A plant dominated by this type of proprietor may finagle its way through many years by one means or another, or by all means; but look inside and you

	1930	1931	1932	1933	1934	1935
1st Period.....	107.4	96.2	82.4	65.0	75.1	78.9
Summer Period Three Months.....	89.7	79.1	64.9	63.3	70.4	77.4
Summer's Drop from 1st Period.....	17.7	17.1	17.5	1.7	4.7	1.5
3rd Period Last Four Months.....	92.8	81.6	65.9	71.8	79.1	84.3
Recovery from Summer Period.....	3.1	2.5	1.0	8.5	8.7	6.9
Average Index for Year.....	98.1	87.1	77.5	66.9	78.6	80.3
Variation Between Summer and Year's Average.....	8.4	8.0	12.6	3.6	8.2	2.9

The above indices are averages of the monthly indices of productive hours of the printing industry as published by United Typothetae of America. Note improvement of last three years

of productivity for the three summer months was more nearly the annual average monthly index than ever before, showing a leveling off that has never heretofore been attained. Possibly the "summer slump" is *not* inevitable.

★ ★

A Stack of Good Reading

For twenty-six years Arthur E. Butler, of the Butler Shop, Tulsa, Oklahoma, has read and preserved a file of *THE INLAND PRINTER*. That means he has some three hundred back copies on hand—and he treasures them all. His only regret is that he didn't "discover this fine journal at least twelve years earlier when entering the trade by means of a country newspaper in northeastern Kansas." Later on, Butler ran a country weekly of his own, serving a rich apprenticeship as publisher, editor, compositor, pressman (five column quarto Washington and a 10 by 15 foot-power Challenge Gordon), binderyman, janitor, and general odd-job man. He reports that "over a quarter of a century of association with the leading business and technical journal of the craft enhances a feeling of pride and love for our chosen vocation."

man's Duties?" Anyway you put it—it's "hot"! Let's break the question down and see what we get.

First, there are as many different kinds of foremen as there are jobs, and, in this writer's experience, every job is *different*. He has worked in, visited, and had described to him hundreds of plants—no two of which were run by the same species of proprietor, or had identical equipment, or were doing the same character or even the same volume of work. So, a foreman must adapt himself to the particular organization with which he engages—an organization turning out a reasonably fixed volume, such as publishing or specialty houses, or a variable flow of production, as in the greater majority of plants, large and small, which either create or reprint general sales and advertising literature.

The foreman's job in the first type of business is of necessity fairly well crystallized, his duties fairly well defined. The requirements of production impose upon him, and *upon the management above him*, definite standards of time and also of action.

That leaves for our consideration the greater majority of commercial plants throughout the length and breadth of

will discover that it must have executives somewhere along the line who can put up with all the chiseling, short-cutting, coercive ignoring of fundamentals and are able to coördinate such resulting confusion of details into a salable finished product.

I doubt if there is anyone, employer or otherwise, who would care to say definitely just what a modern shop foreman should do and should not have to do. Here is a short list of duties:

Assist the estimator or salesmen who do their own estimating.

Contact customers in person and over the phone and transcribe details and alterations—check and double check.

Confer continually regarding gyrating production schedules.

Create, from suggestions and incomplete copy, dummies to help get business.

Layout and specify every line and letter to be furnished by service houses.

Make paste-ups for "blow-ups" as well as for engravers' subjects for reproduction.

Read all the first proofs, the revises, and press proofs, make up finished dummies in color for customer's okay and for required working models.

Pass on imposition and position for folding, dieing, and cut-outs.

Lock for every kind of press with all kinds of equipment and register colors.

Kill and distribute, or return metal to service houses.

Receive metal from service houses, make records, unwrap, place on galleys or stone.

Keep time-tickets and A. A. charges.

See salesmen and order necessary supplies.

Set type.

Lock for foundry.

Order duplicate plates and engravings.

Keep exact records of live standing matter that may be needed at once.

Keep your plant in order.

Some fun, eh? We could add to this a few more items, such as: Keep the payroll down. Be healthy, be clean, do not worry, and never lose your equanimity. Act as if you didn't have a thing in the world to do at that moment but take care of whoever flies at you. Never make mistakes. Don't ask for too much salary.

Shades of Gutenberg and whosis!!

★ ★

Cleared Up a Worry

In your fine March issue of *THE INLAND PRINTER* I was very much pleased to find an appropriate article in the Pressroom Department entitled "Plunger Trouble." This article cleared up for me a worry of two or three years standing, and the problem mentioned in this article could not have been answered more definitely if I had written to you myself. I checked the air adjustment on the plungers, changed it on one end, and the pronounced bump that had been the cause of so much worry entirely disappeared.

This one instance, I believe, has more than repaid me for the amount spent on my subscription to your magazine. And this is only one of the many items that have actually helped me.—L. LESTER MEREDITH, *Manager, The Frankton Press, Frankton, Indiana.*

MACHINE COMPOSITION

What is your particular problem? Inquiries will be answered by mail when a stamped self-addressed envelope is enclosed

By E. M. KEATING

Saving Damaged Matrices

A correspondent submits a number of matrices showing various stages of damage, indicating that matrix lugs, teeth, walls, and bodies are in a state of collapse. All matrices showing defects of one or both walls should be discarded. When the traveling combinations are damaged it is almost hopeless to attempt to save them unless you have one of the tools which reshape the teeth. If the lower lugs are damaged as a result of sending away tight lines, do not spend any time on the matrices—try "working out" on the operator responsible for the damage in the first place.

If the front lugs are bent because the operator has backed up the distributor screws, these matrices may be saved. Show the operator how slight a back turn of the screws is necessary, and how much harm is done when a big turn is given to them. Many matrices can be saved, but do not throw them into a box and allow several hundred to accumulate before working them over. In this work a matrix ear file is invaluable. This tool can save its cost in a very few weeks of use.

Metal Around Locking Stud

Our metal pot has a direct current, 220 volts. Occasionally during the day it will commence to freeze over. I pull the pin and let it stand for about half an hour, and that always does the trick. Can you give me a reason for this peculiar action?

We suggest that you examine the clips which hold the pot fuses. Occasionally it may be found that one side of the clip will hold the fuse rather weakly, allowing it to arc. Remove each fuse and pinch the ends of the clips together sufficiently to make them hold the fuses firmly. There is another place where the arcking of contact points will cause a momentary freeze-up of the surface of the metal in the pot. The points of the clapper switch will often arc and cause the melting of one side or the other. If you observe that a greenish light is visible when the clapper goes into action, and if this arc light remains for any period, you should then remove these parts and dress them down with the file if they are badly pitted.

Renew them if craters are burned into them, as they cannot readily carry the current. Frequent rubbing of these points with fine flint paper will tend to prevent arcking and the consequent trouble which often follows. Give attention occasionally to the dynamic thermometer contacts, or the contacts of the mechanical thermostat. These points emit an arc flash every time they break the circuit or when they make a contact. Keeping them clean by an occasional rubbing with fine flint paper will help prevent the freezing of the points to the contact piece.

Metal Around Locking Stud

I forgot to close the vise jaw and had a beautiful splash of metal when I cast a blank slug. This is the first *big* squirt that has occurred on this machine. I removed the metal easily from every place except around the locking stud on the mold that was in use. With the aid of a hammer and a small screwdriver I finally got it cleaned out, but I am afraid I did not do a very good job of it, as the mold shows some fresh scars. Please set me right in this matter.

You could have removed the mold and then knocked out the bit of metal that was in the hole in the mold body. There would be no damage done to the mold keeper. It is bad practice to use a hammer or a screwdriver, no matter what object is being removed. You should provide yourself with several pieces of brass column rule, four or six points thick, to use in dislodging metal from around the mold or from the jaws of the first elevator. If metal fills in the hole above any of the mold clamping screws, do not dig it out with a sharp instrument, nor attempt to melt it out with a blow torch, as has been attempted. Remove the mold and take out the screw, or screws, from below, by using a pair of pliers. It is better to damage a few screws than to spoil the thread of the hole where the clamping screw is threaded. When the screw is out, you may then drive upward in the screw hole with a stubby bit of brass or aluminum rod of suitable size. A tap may then be used to clean the remaining metal from the thread. No steel instrument should be driven into these holes to dislodge metal as damage is likely to result.

THE PRESSROOM

Readers are invited to send inquiries with regard to their pressroom problems. Replies will be mailed if stamped, addressed envelope accompanies questions

By Eugene St. John

Wear in Different Forms

We had a run of a thousand on the enclosed folder. After the run I noticed signs of wear on the front-page cut in a path which I have marked across the paper. This wear was also noticed on the cut on the other page in line with it. The wear did not show in the print but probably would have, had the run been longer. I have marked the gripper edge so you can see how it was put on the press. What is the cause of this wear? I have noticed it on other forms after each run on this same press. Would be glad to receive any other criticism on the presswork.

In order to locate the probable cause of the wear, look for low spots in the bearers in line with the worn streak across the forms. The only criticism on the folder is that the ink is too scant on one side of the sheet while all right on the other side.

Embossing Board

Under "Buyers' Guide" of your last issue I find an embossing board advertised. Would you please inform me whether it is or might be used for packing in printing from an intaglio engraved plate?

If the plate is to be die stamped on a die press the board may be used in making the counter die which should be covered with patent leather or some similar material. If the plate in question is a regular reverse letterpress plate, use a harder packing in makeready.

Die Cutting, Creasing

Will you please tell us where we can get information regarding die cutting and creasing on a platen press?

We are sending you the name and address of a concern that supplies the die ready for use or, if preferred, equipment with which to make your own die.

Steel cutting rule is bent and inserted in a block of wood which has been jigsawed to take the rule. Bits of rubber or cork are glued on the wood around the rule to assist in stripping the sheet from the die after impression. The press may be fitted with a special platen crowned with a sheet of metal, secured to the platen with screws, which is the better way if much cutting is done; or

a sheet of metal large enough to take the die may be glued or shellacked on the regular platen and further secured with strips of gummed kraft paper tape.

The platen is set parallel to the form and advanced so that cutting is possible without packing other than the sheet of metal on the platen. To get a clean cut without wearing the rule prematurely, impression should be light as possible.

Mottle From Surprinted Ink

We are enclosing samples of a card which we have been running three up. The stock is of good quality, and the inks were ordered especially for the job. Can you give us an idea as to what was the cause of the mottling on these cards? They are certainly not satisfactory as they are.

The overprinting ink is too soft to take smoothly without mottle on the first ink, which was allowed to dry too hard. If you had printed the second color on the first when it was well set, but not bone dry, the trouble would not have occurred. The corrective is to employ a stiffer second color. The inkmaker can supply a wax compound to add to the soft ink, or a stiff ink of the same color.

"Part of the Picture"

We are sending three magazines and asking how the printing job on two of the three could be improved. Will you give us an analysis of the three publications, from the standpoint of paper, suitable ink, proper plates, makeready, and the like?

The best looking magazine is printed on a paper with soft finish, creamy white. The magazine which shows little contrast of tone and snap is on a gray-white paper which affords poor contrast of tone. Its finish is tinny rather than soft and the ink is not suited to this finish. Neither is the ink suited to the tinny finish of the paper of the third magazine. Numerous specks of dirt and dried ink show in the plates in the two magazines with paper of tinny finish and this may be corrected. Screens and makeready are about the same on all three. Soft creamy white paper for one and a softer paper for the other will help.

Halftones, Uncoated Stocks

Please refer to the article, "Halftones and Uncoated Stocks," by Robert F. Salade, February issue. We would like to ask if the offset effects in one and two colors and gravure effects in one color using duotone inks can be produced on platen presses as well as on flat-bed, cylinder, and other more costly types of presses. We are operating a die-stamping press for greeting-card folders and wish to add designs to our line which cannot economically be produced on this press—that is, French folds in two colors, the plates covering pages one and three.

The work may be done on the platen presses of a type heavy enough and with adequate inking facilities for the plates you propose to print. You will find the work easier with special deeply etched plates. Screens not finer than 120 lines will print best. You will find a mixture of dull halftone and job ink adapted to this work. The dull halftone is excellent on all soft surfaces akin to dull-coated paper but should be stiffened with job ink for hard papers. For all rag papers use the bond inks.

Coated Cardboard

We were bothering with picking on these enclosed samples, so we reduced the ink with 00 varnish and compound and now we find after twenty-four hours that the ink rubs off altogether too easily.

Probably the ink would have dried in twelve hours without any additions. It is better to use dull halftone ink on coated board. This ink prints without picking and dries overnight when used straight from the can at 70 degrees temperature.

Stereotype Equipment

Will you inform us where we may purchase prepared mats for country stereotyping? We have in mind one clever printer who employed a wet mat, using a letter press to bake in and to cast in. We will appreciate any information; or if there is a book on this line for the country printer we will be glad to purchase it.

We are sending you the name and address of a concern that will send you, without charge, a booklet on inexpensive stereotyping. It should help.

Perfection in Ink

A number of excerpts from a letter received from a buyer of printing are quoted in *The American Ink Maker*. The buyer states that the paper and the work he receives from his printer are satisfactory but that he cannot get the inks he desires. He suggests that inkmakers advertise to the ultimate user as do paper manufacturers and that inks should be so standardized that the buyer of printing may buy the inks or specify the inkmaker's number to his printer. In a postscript the writer states, "we don't care much what these inks cost."

If he is sincere in this statement he should have little trouble getting the inks he wants. Says he, "We are looking for a brilliant glossy (perhaps metallic) emerald-green ink that we can buy and furnish our printer or specify so that all of our work—letterheads, invoices, circulars, and catalogs—shall be uniform in ink color. We also want dull jet-

black and glossy brilliant jet-black inks. Also a fire-red that we can use on our various collection letters."

This suggestion that the inkmakers advertise directly to the ultimate user is not practicable because of the cost of printing ink specimen books, to mention but a single objection. Up to this date it has been quite impossible to standardize printing inks. The subject is further considered elsewhere in this issue.

Paraffining Cards

Kindly let us know the most economical way to paraffin small lots of cardboard signs.

You may send this work to a finishing concern or, with some experimenting, perhaps do it in your own shop. The paraffin is melted and kept fluid with an electric heater. An ink is used that will not bleed in hot paraffin. When the ink has dried, the cards may be dipped and as soon as they are withdrawn the paraffin will solidify.



"In the Days That Wuz"—Stuff for the Hell Box

Cartoon by John T. Nolf, Printer-Artist

Gordon Press Oil Holes

The two oil holes nearest the floor on the shaft which supports the two halves, front and back, of the clam-shell type platen press are in positions which will quickly fill with dust and grit unless kept clean and oiled. Neglect may cause the bearing to freeze and to stick. The shaft, through neglect, may be worn prematurely when it will be found that a good impression is no longer possible, although the platen and makeready may be all right. The remedy in such cases is to install a new shaft.

Gumming on the Press

We have a problem in our plant on which we would like suggestions or advice. A large job is to be strip-gummed on the back. We have experimented with glue on the presses, both cylinder and platen, but we are not able to get the right solution of glue that will distribute freely, not dry out on the rollers or plate too quickly.

Most printers prefer an end-gumming device or a strip-gumming machine as gumming on the press is a troublesome makeshift. If it must be done, stir a given quantity of flake dextrine into the same weight of hot (but not boiling) water and after the mucilage has cooled add glycerin enough to keep the solution from drying on the press. Do not use more glycerin than your mixture actually requires. The operation is best accomplished on a damp day.

Safe Type Washes

We would appreciate your informing us what non-inflammable type washes have been found to work satisfactorily.

Carbon tetrachloride and trichlorethylene are two powerful solvents that are non-inflammable, non-explosive, and non-combustible and are used as fire extinguishers. Where absolute assurance of safety from fire hazard is the requirement these two solvents are preferred. As cheaper solvents may be used as diluents of these solvents above named, an effective non-inflammable type wash is found in a mixture of either with benzol, gasoline, acetone, naphtha, *et cetera*. Either carbon tetrachloride or "Tri" is mixed with benzol and the mixture is non-inflammable if not more than thirty per cent (by volume) is benzol.

Benzol is the ideal diluent because it evaporates at about the same speed as the non-inflammable solvent with which it is mixed. The naphthas may be used as diluents of the two non-inflammable solvents almost volume for volume and this is a popular mixture because less expensive than the benzol mixture. The naphthas evaporate more slowly than do the non-inflammables and this mixture

must not be used unless enough of the non-inflammable solvent is included to keep the mixture non-inflammable.

We are giving you the name of the manufacturer of both of the non-inflammable solvents, who will be pleased to send you booklets giving very full and complete details concerning the two solvents and their uses in industry. Since the beginning of the century carbon tetrachloride has been in use as a safe detergent in the presence of fire hazard and trichlorethylene has been in use for the past twenty-five years in Europe.

When all wood is removed from a form it may be washed with lye water (cheapest of all detergents) and rinsed with clear water. It is customary to place the form on a galley and with a brush scrub it with lye water in a sink. A hose on the cold water faucet is employed for the rinsing.

Intelligence Required

The art director of a leading ink-manufacturing concern in a recent lecture called for a thorough investigation of the problem of color by the combined efforts of the psychologist, the artist, the physicist, and the chemist.

"The need in the field of color today," he said, "is for a scientific study of the psychological reactions to color. Here is where most help is needed for the advertiser, the designer, the manufacturer, and for the printer. The psychology of color has barely been touched. In the analysis of color as an optical phenomenon, one loses sight of his initial natural feeling toward color as something which can produce sensations of ecstatic pleasure or deep gloom. There is a universal demand for some authoritative knowledge, a few guiding principles on this subject of the emotional effect of color on various persons."

The call is well timed for it is quite clear that many users of color are blind to the laws of harmony of colors, whether of analogy or contrast, to say nothing of the effect of the general illumination by day and by night, of the warmth and coldness of colors, the comparative sizes of colors between spreading white and dwindling black.

Adhesives Dry Rapidly

I am writing for some information on a job I have never attempted before. The job is a three-page leaflet, the third page of which, at right-hand side, is to be folded over on page 2 in the center and pasted down. It will be necessary to set the rules for the paste in the form of a gridiron and permit cutouts with a punch when page 3 is pasted over page 2. The entire surface of pages 2 and 3 is not to be pasted, just the outline of the gridiron. What I would like to know is

A Copy Suggestion

We Are Out to Help You

What a satisfaction to get out a piece of sales literature when you have a good printer to work with you—one who is responsive to your ideas, who is sympathetically cooperative on details, who is out to help you make the job all you want it to be, considering quality and economy.

In producing your Catalog, Broadsides, Booklet, Magazine, House-Organ, or any other piece of sales or advertising matter, our aim is to give you many little services that cannot be enumerated in a bid but which you will appreciate and consider valuable. Our telephone number is CHerry 4064.

Ad-Vantage, house-organ of the Bachmeyer-Lutmer Press Company, Cincinnati, presents this simple but straight-to-the-point message

the kind of adhesive to use on a platen press, to be run very slowly. As the press puts the adhesive on a sheet another operator will take it and paste page 3 down on page 2. The adhesives I have tried out have dried too quickly. The stock is a light-weight antique cover. Should the rollers be hard or soft?

The problem is to retard the drying of the mucilage so that frequent washups will not be necessary. Glycerin is the retarder and you should add a little at first and feel your way along. The operator will have to keep up with the press and more than one operator may be required. A good mucilage is dextrin, 50 per cent; water, 49.5 per cent; and phosphoric acid, .5 per cent. The dextrin is stirred into hot but not boiling water and when it has cooled the phosphoric acid is added.

Varnished Menu Folders

Will you kindly let me know what process is needed to varnish paper on presses? We have menu folders which the customer would like to have varnished.

Some menu-printing companies turn such orders, after printing, to a finishing concern equipped with a cylinder varnishing machine. Others do the varnishing on the press, printing with overprint varnish from solid plates of rubber or metal. Makeready and running are the same as jobs with ink but the varnished sheets best can be handled safely in very low piles in racks and must be examined every half hour in order to guard against sticking.

For short runs it is possible to varnish with the inking apparatus of a platen press, without using a form. The

press must be washed clean. Varnish is then distributed on the ink plate and rollers of the Gordon or on the rollers and vibrators of the Colt. All rollers that touch the sheet to be varnished should have uncut surfaces. The sheets to be varnished are slowly fed through the inking apparatus and subsequently removed by hand.

With a little practice short runs may be varnished in this way and if your menu customer is using but a few menus you can probably varnish fast enough in this way. Try out the varnishing on waste sheets at first. It is also possible to varnish on a modern proof press.

English-Finish Paper

The folder-broadside we recently produced for a paper manufacturing company, and of which a copy is enclosed, is interesting, we believe, because of the 150-line screen half-tone successfully printed on its English-finish surface. As you know, it is not the screen alone that determines the suitability of a plate for a certain type of paper—the retouching and the etching may be even more determining influences. Almost any plate abounding in dark gray and near-solid areas—our 150- and 120-screen subjects for example—is obviously extremely difficult to print legibly on surfaces that require relatively more printing pressure and increased flow of ink. This is definitely evidenced by our 188-line screen subject (process) whose open character makes it very markedly easier to print than our coarser-screened (120) subject.

For paper in the same classification as that utilized for our folder, we strongly advise against the general use of plates like our 120- and 150-screen subjects, which obviously were intended for papers of smoother finish. Our use of them is a graphic, even though extreme, demonstration of the surface characteristics of this new paper.

While 120-line screen is recommended for this paper, you have brought out an influence of importance. It is easier to print on other than the smoothest papers from open rather than from heavy forms and this should be kept in mind. Your folder-broadside is a very good demonstration of this paper's adaptability to plate printing. The presswork is creditable and you were happy in the choice of the correct dull inks for the mat surface. While retouching is of great importance, so is deep etching on surfaces not the smoothest; and of enormous importance is the special creamy bright white surface that lends snap to halftones.

Offset Preventives

Will you give us a list of appliances used to prevent offset and also the latest information concerning a solution of this problem?

It is well known that the offset process gets much of its speed from its comparative freedom from the offset trouble which has always been a factor to reckon with in letterpress. Long ago it was

learned that static electricity causes offset by driving the various printed sheets together. The first corrective action in those days was to order paper well in advance, unwrap it and stack it in piles in a warm room such as the pressroom. Varnished boards at least an inch thick were placed at intervals in the pile to help keep the sheets flat. This method is still in use where paper requirements make it practicable,—only in a limited number of plants.

Lithograph concerns used to hang the sheets up in clips to season. From this seasoning in a crude way came the paper seasoning machines now in common use. Shortly after the birth of this century live steam was sprayed on the sheets. The spray was fastened to a cross rod on top of the cylinder press. Next came the gas sheet heater now in common use. Immediately afterward some one thought of floating the warm sheets down into a box on a cushion of warm air at delivery. This suggested extension delivery.

Static eliminators came on the market to be used in conjunction with the sheet heaters, either gas or electric, extension delivery, and warm-air delivery boxes until it became possible to deliver sheets covered almost completely with solids into a box, which, as soon as it was covered and fastened, could be shipped.

During this time the inkmakers were improving printing inks. An ink that dried in twelve hours (over night) was considered ideal just a few years ago. Today inks for many papers are available which set in a few seconds and dry in three hours for folding and cutting. The very latest in quick-drying inks dry as soon as they hit the paper and may be backed up instantly without shifting tympans or the use of special non-offsetting tympan papers.

Before this latest speed in ink drying had been brought out, spray guns were employed to prevent offset and to permit prompt handling of the wet sheets for back-up or further shop operations. Melted paraffin was the first spray and better ones are now in use. Then some one thought of cleaning the spraying apparatus and spraying lacquer on the sheets instead of sheet varnishing on a cylinder varnishing machine.

With the means at hand, offset may now be counted out. Paper seasoning, static elimination, heat (and dry air), the extension delivery (delayed piling), delivery on to a cushion of warm air in a box which prevents the sheets sliding on the sheet below, and very quick setting and drying inks—these are overcoming offset and driving interweaving with slip sheets from the scene.

IT'S 'TRIFLES' THAT MAKE PERFECTION

By J. ROLLMAN

THE erudite gentleman who first gave tongue to that great truth, "Trifles make perfection, but perfection is no trifle," certainly knew whereof he spoke. While not claiming any great erudition for myself I have a few "trifles" I should like to call to the attention of those whose duty it is to produce printing—and to produce it to the best of their ability.

For instance, why does the compositor, nine out of ten times, neglect to wipe the form clean when he pulls a proof? The ink that he leaves dries on the form and fills up the small letters. When that form arrives in the pressroom, the pressman attempts to clean the letters with a pin, and if they are small they are invariably scratched and ruined. Time and material is wasted. If the job is printed with those dirty letters, a decidedly inferior product is the result.

Many pressmen have the bad habit, when finished with a form, of grabbing a gas can and brush and soaking it thoroughly. This is a bad practice with any kind of form, but with one of foundry type it is expensive and inexcusable. Ink and solvent run down between the type, and into openings in the small letters, where they dry. This causes difficulty in distribution, poor lockup because of the caked ink on sides of the type, and time wasted trying to clean that dirty type for the next job. The proper procedure is to first wipe all ink off the form with a dry rag, then shake a small quantity of solvent on the brush and go over the form lightly, wiping it dry with another cloth. You will get the form a lot cleaner and save yourself a lot of trouble.

Wreckers of Type

A planer in the hands of an inexperienced or heedless man can easily become a tool of destruction, marring the costly engravings and type. Some lockup men use as much muscle and make as much noise planing down a three-line form of six-point foundry type as they would a sixteen-page form of solid linotype. Such wreckers of type should be sternly dealt with. The incorrect use of the planer can cause a pressman no end of trouble. Too many pressmen and stonemasons either lock their forms too tight before they plane them, or they run the planer over the form irrespective of its contents. A mixed form containing rules, type, and halftones should have its different sections planed as nearly separately as possible. For instance, if the planer is partly on a cut or a rule that is a trifle above type high and partly on the type, the type

isn't being planed down properly. While the pressman can make the form ready that way, if it has to be opened up for any reason later on, a considerable bit of his makeready is apt to have been for naught. Be careful of the planer face. Keep it clean and free of grit and metal particles, and always wipe it off before planing halftones. Also be sure to lift it on halftones. Never slide it across them. It is the practice in many shops doing high-class halftone work to plane the type first, then wrap a piece of tissue or folio around the planer and go over the halftones. This is a good idea in color-work also, as most planers are black. If dirty ink gets on to a tint form it can easily change the color, necessitating an extra washup.

Tips to Pressmen

Here are just a few tips to pressmen. Inspect your tapes daily. A broken tape can do much damage in a few minutes. Some years ago I was called upon to print a three-color label job, which, due to economy (?) was run direct from the original zinc etchings. The first color was printed and the second color half done, when, anxious to get going in the morning, I neglected to give the tapes a once-over. As luck would have it, a tape broke, fell on the form, smashed the cut, and tore up a new set of rollers. It was a costly accident, a complete new set of plates had to be made and the job printed all over again. It was a long time before I lived that down. A "trifle" was the cause of the trouble—merely a "trifle."

Be careful to test your quoins every morning. See that they are tight. This applies especially to the men who are handling platen and vertical presses.

Cover the fountains at night and over the week-end. This will keep dirt and grit from getting in them to cut the fountain roller and fill up the halftones.

Cotton gloves can be bought for a dime and will save much spoilage from finger prints when handling stock. A "trifle" that's easily overlooked.

After locking up the form, and before turning the press over, run your hand lightly over the entire form. While you might not have any trouble seeing the planer or quoin key, spotting a lead or thin space is something else again.

Mark your guide edge. Place a tack in the furniture form so that it will print on the edge of the sheet and in the same position as the side guide. There are several good reasons for this. It shows whether the feeder is putting the sheets

to the guides, there is no chance of backing the sheet up wrong, and it enables the folding-machine operator and cutter to tell at a glance where the guide was. If job is registered, put in a tack each time you change the guide or open the form, and keep each lot separate.

None of the above precautions costs a cent or takes more than a minute, but a strict adherence to them will add much to one's reputation as a careful workman.

One more thing, the boss pays you for your time, so think while you work and concentrate on what you are doing. Forget the pigeon plant, or rabbit ranch, or what-not, until after five o'clock.

BRITISH RESEARCH PROJECT PUSHED

EXPANSION of research activities in the printing and allied trades is a project that is being worked out in London, England. On May 13 a call was issued for an "extraordinary general meeting of the Printing Industry Research Association" to enlarge the scope of activities of the association that has been functioning for the improvement of the industry.

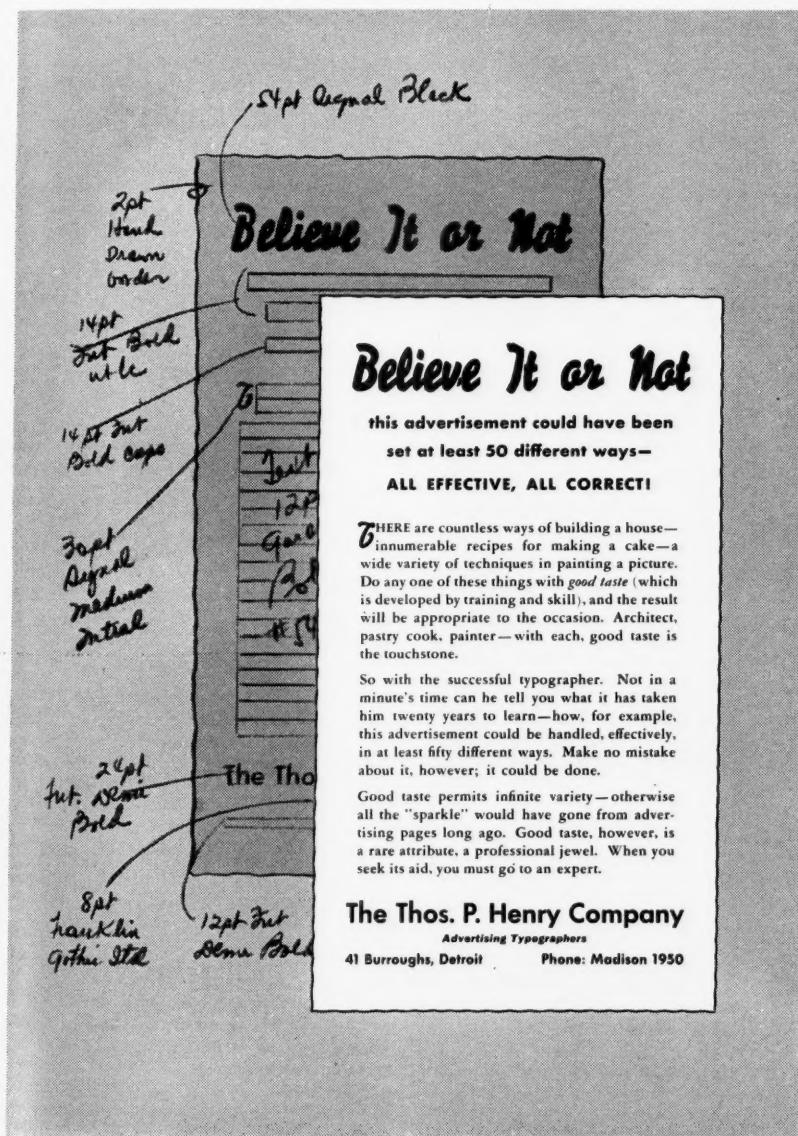
At that time, the name of the enlarged group was changed to "The Printing and Allied Trades Research Association." Membership of "British subjects

and British corporations engaged in the printing, paper, ink, and allied industries or engaged in the production of, or dealing in, requisites and accessories used in the said industries" was provided for in detailed articles added to the organization's constitution. The membership will be broadened as far as possible to include all workers interested in research.

Following the general meeting, the governing council met and agreed upon development of plans which included budgets "for annual and capital expenditures," staff, premises, equipment, and a program of research. This program of research includes printability of paper and of inks; letterpress and newspaper printing; lithography; the photo-reproduction processes; stereotyping; electro-typing; and bookbinding; with the object of improving existing materials and processes with the aid of such sciences as chemistry and physics, metallurgy and engineering, among others.

Decision had been made by the governing council to retain the present staff of the association and to augment it with additional personnel to meet the requirements of the enlarged program. Dr. G. L. Riddell is director of research. A librarian, analyst, chemists, and physicists are to be employed. Offices, laboratories, and workshops are to be housed under one roof, preferably in a separate building to be devoted exclusively to the work of the association. Announcement has been made that during the period of reorganization, the council has arranged for the temporary services of J. W. Williamson, B.Sc., who for the past eighteen years has been secretary of the British Scientific Instrument Research Association, the oldest established association of its kind in England. Legal affairs appertaining to research associations can also be handled by Mr. Williamson since he is a barrister as well as secretary of the Standing Conference of Research Associations. The press announcement concludes with the statement that "his expert advice will obviously be of value to the association during the important months that lie ahead."

The income of the association for the fifteen-month period, ended March 31, 1936, was equivalent to about \$50,000 (£10,100). Approximately 70 per cent was subscribed by industrial concerns, and 30 per cent represented a government grant from the department of scientific and industrial research. Activities of the association are expected to cover a broad and highly important field.



To make as clear as possible, even to the layman, the various processes and departments in a modern typesetting organization, this well known Detroit typographer issued a booklet, "Step by Step with Type," for which the above page serves as frontispiece. A finished advertisement, "Believe It or Not," was taken as a working model and the several steps in its development, from the rough layout to the final proofing, were simply though very comprehensively traced

THE MONTH'S NEWS

Brief mentions of persons, products, processes, and organizations; a summary of printing and allied-trade events that covers the past, present, and future

Support Senate Bill S-4296

Printers groups throughout the country are interested in urging their respective constituencies to contact their own senators and representatives in Congress to give favorable consideration to the plan to have Senate Bill S-4296 enacted into law. This bill provides that all printing except that which is used by Congress and the permanent departments of the Government may be "manufactured in and purchased from custom printing establishments" within the states in which the printing is to be used.

It is estimated that the enactment of the law would increase the volume of printing done in commercial plants by about \$6,000,000 annually. The Chicago Graphic Arts Federation in its bulletin to members gives the reasons why the Government should curtail rather than expand its printing operations. The arguments are made that the Government, by doing its own printing, encourages the operation of private plants; that these plants take from trained men in the industry the opportunities of engaging in gainful occupations and deprive commercial printers of the various cities from receiving the volume of business to which they are entitled.

Anniversary for Meyer

John L. Meyer, secretary of the Inland Daily Press Association, with headquarters in Madison, Wisconsin, was the subject of a feature story in the Wisconsin *State Journal* on May 10, the occasion being the thirty-fifth anniversary of his having entered the newspaper business. In connection with the article was a two-column picture showing Meyer and his secretary—his daughter, Louise.

The manner in which he broke into the newspaper business was told. He had been trying to learn the printer's trade in his home town, when he was approached by an acquaintance who wanted to sell to him the job of correspondent for a Milwaukee paper for fifty cents. John took it on. He also received from the seller, details of meeting of furniture men which the other boy's father had attended. The story was sent to Milwaukee by Meyer, and its appearance on the first page under a two-column headline surprised the new reporter. He was again surprised to receive, a few days later, a letter from the Milwaukee paper requesting him to come to that city and become a member of the regular editorial staff. It was the thirty-fifth anniversary of that important event in his career which caused Meyer to pause momentarily on May 10 to pose for his picture which his newspaper friend insisted upon getting.

During the thirty-five years much happened to Meyer, for he served as reporter, city editor and managing editor on dailies,

and besides, published papers on his own account and conducted a news service which his brothers now operate. In 1932, he was connected with the George W. Mead Paper Institute, which was operated by the Consolidated Water Power and Paper Company with offices in Madison, Wisconsin, and an educational program for the improvement of the printing industry and particularly for



JOHN L. MEYER

newspaper plants, when he was induced to take the job as secretary of the Inland Daily Press Association. Three times a year the members of this organization go to Chicago and discuss their business affairs, and each time the reports show that the organization is growing steadily larger, stronger financially, and in national prestige. And the newspaper publishers who are members know that the increased influence of the organization is due in large measure to the quiet, persistent, effective efforts that mark the management of its secretary, John L. Meyer, who constantly draws upon the experiences of his thirty-five years in the newspaper field for wisdom in handling the many complex problems that are part of his job.

On the walls of his office he has what is said to be the best and largest collection of autographed portraits of newspaper publishing leaders in the country.

Historic Press Restored

The first newspaper to be printed west of the Rocky Mountains was *The Spectator*, issued in Oregon City, Oregon, in 1846. It was produced on a Washington hand press, bought from R. Hoe and Company, of New York City, and shipped by way of Cape Horn. Subsequently, the press and the newspaper plant fell into several different hands, until, in 1864, the press was bought by Harrison Kincaid, who had it moved to Eugene, Oregon, for the purpose of publishing the *Oregon State Journal*.

In 1915, the press, then a historic relic, was presented by Kincaid to the University of Oregon, at Eugene. In 1922, fire destroyed the school of journalism, at which time the press's inking device was lost. Announcement has recently been made that a regulation-size brayer with which to ink the forms has been presented to the school of journalism by W. H. Brandes, manager of the California Ink Company, Portland, Oregon.

A. J. Gallien Dies

A. J. Gallien, vice-president of R. Hoe and Company, printing press manufacturer, died of pneumonia, May 27, at his home in Upper Montclair, N. J. He had been ill for three months. Funeral services were held on May 29 at St. James Episcopal Church, Montclair, of which he was a vestryman. His widow and three sons, Kenneth, Paul Henry, and Gurnee, survive him.

He was born in Albany, New York, seventy-one years ago, and after his graduation from college, became associated with R. Hoe and Company, at the age of twenty-two years, as an order clerk. As he gained experience, he became interested in the mechanical developments of newspaper presses and had much to do with designing new features that have marked their increased efficiency during the past four decades.

His son, Paul Henry Gallien, is connected with the Chicago office of the Hoe company.

Lusignea Resigns

W. R. Lusignea has resigned as manager of flat papers and specialties for Gummed Products Company, Troy, Ohio, with which concern he has been connected for the past nine years. His future plans have not been announced. He became associated with the manufacture of gummed papers in England in 1905 with Samuel Jones and Company, and came to this country in 1910 to manage a branch plant of that concern which he started in Newark, New Jersey, where he was employed for many years. He is credited with having been the first man in this country to develop the manufacture of decalcomania paper, all supplies previously having been imported from England and Germany.

Reports Improvement

Improvement in the financial condition of the printing and the publishing industry is reflected in the annual report of the Lanston Monotype Machine Company, with headquarters in Philadelphia. Net earnings for the fiscal year ended February 29, 1936, were \$220,556, after deducting \$87,698.83 for taxes and \$130,185.59 for reserves to take care of depreciation, amortization of patents and possible losses on foreign exchange. The earnings are equivalent to \$4.17 a share as compared with \$1.67 a share for the preceding fiscal year. Current assets were listed in the report as \$8,758,987, and current liabilities aggregating \$108,384. Cash on hand on February 29 amounted to \$1,317,781.

Harvey D. Best, president of the company, in his report, commenting upon the figures in the treasurer's report, said: "It will be seen that Lanston Monotype Machine Company has maintained its prestige and position in the printing-equipment field through the depression and is now participating in improvement of general business, but the uncertainties of new federal and state taxes and regulatory legislation make most difficult the establishing of future policies."

He expressed confidence in the printing industry which he said was gradually working out of a long and continued depression toward reestablishment of normal operation and steady production.

Starts New Service Plan

American Colorotype Company, with sales and manufacturing departments in Chicago, New York, and other cities, has started the development of a new merchandising service to aid manufacturers of products utilized in the construction of dwellings. Edward A. Pool, formerly associated with his father in the printing business in Chicago, and later with the Lincoln Printing Company, has been placed in charge of the new division by Edwin Lennox, president of American Colorotype. In connection with the new development an arrangement has been made with F. W. Dodge Corporation by which the colorotype concern will produce catalogs to be used in the Home Owners Catalogs under the direction of F. Bruce Forward.

Increases Paper Whiteness

Increased use of natural-color photography in printing caused the D. M. Bare Paper Company of Roaring Spring, Pennsylvania, to develop an uncoated paper with an unusual degree of whiteness. The purpose of the manufacturers was to furnish a background that would increase the effectiveness of the reproductions of subjects in natural colors. The new book paper is called Gar-Tone, and is made in super, twin, and machine finishes.

George M. Seaman Dies

George M. Seaman, president of Seaman Paper Company, died after an illness of six months, at his residence in Chicago, Monday, May 11. He was 59 years of age. Funeral services held at the chapel of Graceland Cemetery, on the following Wednesday, were attended by paper manufacturers, merchants, printers, and lithographers.

Surviving Mr. Seaman are his widow, two daughters, and two brothers, who were associated with him as vice-presidents in the management of the Seaman Paper Company—Duncan R. Seaman and Clayton Seaman.

Mr. Seaman was born in St. Joseph, Missouri, June 24, 1876. Educated in the public and high schools of that city, he came to Chicago when about eighteen years of age and got a job with a paper house. He started as a salesman with little preliminary training, but learned the business by plunging into its problems and working his way to success. Thomas C. Birmingham, then connected with Moody & Birmingham, developed a very great interest in young Seaman's progress, with the eventual result that the firm name was changed to Birmingham & Seaman. The business grew because of the ability of Seaman to get big contracts for supplying the large amounts of paper required for the mail-

Winnipeg Council Active

An educational movement has just been launched by the Winnipeg Graphic Arts Council, of Winnipeg, Canada, to enlist the interest of persons and firms, not now part of the organization, in its program of co-operation to better competitive conditions in the industry. Progress has been made in checking the downward trend of the industry, but leaders say that more co-operation is needed among employing printers.

A recent address by O. H. Pollard, president, Saults & Pollard, Limited, who is president of the council, has been printed and copies circulated among the printers. This address enumerated benefits that accrue to printers who compete with a true knowledge of cost factors in their respective businesses, instead of selling their products below cost.

Another factor aiding in the co-operative movement is the credit bureau operated by the council through which information is made available to members. In its organization work, the council is proceeding on the basis of grouping various kinds of establishments that have common interests, and is developing a better understanding of mutual problems by means of talks, literature, and exchange of information.

M. W. N. McElherah is managing secretary of the council.

Denies Nash Deal

Harold Ellis, manager of the University News Service, University of California, at Berkeley, California, in a letter sent to *THE INLAND PRINTER*, states that no deal had been made by which the rare library of Dr. John Henry Nash, valued at \$250,000, had been purchased by the university. It was reported in *THE INLAND PRINTER*, May issue, that Nash "will sell, or has sold" his library to the university. Ellis also denies that Nash has been "retained by the University of California in any capacity, although it is true there has been some talk in this regard."

With reference to the degrees conferred upon Dr. Nash, he did receive his degree of Litt. D. from the University of Oregon, as stated, but the degree of LL.D. was conferred upon him by the University of San Francisco, instead of by the University of California, as erroneously reported.

Chicago Printer Moves

New lighting equipment designed on recommendations of the Chicago Lighting Institute, new composing-room furniture, and additional pressroom and bindery equipment, including an A. T. F. Spraying System, were installed in the modernized plant of The Huron Press, Incorporated, which has recently moved into new quarters at 517 South Wells Street, Chicago. Larger space requirements and the desire for a more central location induced the management to make the move. The additional equipment installed includes a 62-inch Miehle cylinder, a new Miller Simplex, a new Miehle Vertical and a Cleveland folder. The complete press equipment now consists of two 62-inch Miehle units, two Number 4 Miehle units, three Verticals, two Miller Simplexes, a Kelly and four Gordons. The layout of the new plant was designed by the engineering department of American Type Founders Sales Corporation.

Normal B. Jacobson is president of the company, and George J. Geis, secretary-treasurer, they having been associated with the concern for the past fourteen years.

Criticizes Compositors

"Mechanical mind" are two words applied to many compositors in America by Ian Cook, young Australian typographer who, in thirteen months, has traveled 40,000 miles around the world in his quest for knowledge of printing methods. He uses the two words in a letter that was recently addressed to the editor of *THE INLAND PRINTER*, dated at San Francisco, May 25, just before sailing for Australia.

* "I came abroad to study modern printing processes, also typography and organization adaptable to newspaper production," Cook writes. "While equipment, organization, and production are well to the fore in this country, I am very sorry to say that the composing section of the trade lacks individuality. My specialized line is composing-room organization and control. Taking into consideration the number of advertisements and the various layouts in typography specifically stated by outside sources, it makes the compositor appear nothing now but an assembler of type, spacing, and rules.

"What is the matter with the compositor? A man who in every sense should be able to offer unlimited knowledge in the best of typographical effects. His is a trade, wonderful because of its adaptability to the artistic and creative sense, yet the compositor just 'sits there' and lets someone else do all the brain work. The easier the job, the better he likes it.

"The fine typographically laid-out printed advertisements in American publications are unequalled in the world, yet who is responsible for the layout and typography? Not the general compositor himself.

"In this world, one must go on learning, because if one stops the person behind overtakes you, winning that higher honor which you should have won.

"In closing, let me appeal for a broader knowledge of good typography and layout on the compositor's part, so that he may meet all the demands made on him individually."

Dougherty Plant Enlarged

An initial test run on a new 32-page Duplex Unitubular press in the plant of the E. H. Dougherty Company, Chicago, was completed in fourteen hours for a total press run of over 565,000 copies of *Chicago Movie News*—a rate of more than 39,000 copies an hour. Remodeling and modernizing of the plant are said to have doubled production facilities in all departments.

Printers Get Credit

A very good little weekly publication is *The Ah La Ha Sa*, "The voice of the Albert Lea High School," at Albert Lea, Minnesota. And for the tenth year it has been honored with the All-American honor rating of the National Scholastic Press Association. In a feature story, the young prize-winning editors give credit to the employes of the Albert Lea Publishing Company for the superiority of typography, makeup, and presswork which helped to make up the 840 points scored.

Reference was made in the article to the importance of a well equipped printing plant with capable craftsmen back of a publication. Names of the craftsmen were given: Harry Merryman, compositor; Alois Osdoba, pressman; Mort Claybourne, binder; Fred Martinson, linotype foreman, and W. E. Meyette, linotype operator. These men were said by the editors to represent "150 years of printing experience" and were commended

for having an "intelligent interest in their work, and being satisfied only with the best job possible." The write-up concludes with: "Printing is an art that demands men who have infinite patience, who take pride in their work, who have a good command of the English language, and who are skilled craftsmen. These five men more than meet these requirements."

Broadside Sells Service

One of the selling problems of a truly large printing organization is to convince its prospects that every job will receive careful attention and individual service. In other words, size and complex organization must not be permitted to "scare off" a possible customer. The W. F. Hall Printing Company, Chicago, has scored a bull's-eye in a recent broadside by emphasizing this personalized service factor. The cover shows an enormous bridge span and the words: "Ten Thousand Tons—One Hundred Thousand People." The next inside fold is captioned, "One Man" and pictures a single figure walking confidently across the span.

The copy: "One cannot picture a bridge structure with its thousands of tons of steel and stone, capable of handling enormous daily traffic, without appreciating that one lone man can cross in perfect safety. Likewise, a large printing institution, capable of handling a large volume of work at one time, must of necessity be geared to handle the complicated intimate details of one job at a time—your job. Of such details is success made." The point carries conviction.

New Zealand Favors Unions

Master printers of New Zealand have just concluded an agreement with the Process Workers Guild providing for a general wage increase based upon the new Arbitration and Industrial Amendment Act, of the newly elected Labor Government, which provides, among other things, for a universal forty-hour work week for all workers employed under an industrial award, the return of all economic wage cuts, the compulsory preference of unionists, and the settling of all disputes in a court of arbitration. The new wage scale for the "process workers," ranges from £5 for block mounters to £7.10.0 for head cameramen and etchers.

"Business in the printing trade is very brisk," writes *THE INLAND PRINTER*'s New Zealand correspondent at Auckland, "and with the shorter working week all unemployment in the trade should disappear."

Cambridge Plant Speeds Up

Things are humming at The Barta Press, Cambridge, Massachusetts, according to a series of convincing folders issued by that organization. It is announced that at the beginning of the year the plant was equipped with the fastest presses in that part of the country, with the exception of similar equipment purchased by two book publishers. Concrete foundations, laid twenty feet underground level, run up through the basement to the first floor where presses are located. This move, reports Earle H. Bean, greatly increases the speed at which accurate register work can be run.

LITHOGRAPHERS ELECT NEW OFFICERS

P. N. Calvert, president of the Reserve Lithographing and Printing Company, Cleveland, was reelected president of the Lithographers National Association, at its annual convention, assembled at White Sulphur Springs, West Virginia, May 12 to 14. Other officers reelected were: William Ottmann, New York City, vice-president; Milton P. Twaite, Long Island City, New York, treasurer; Maurice Saunders, New York City, secretary. Percival D. Oviatt is general counsel of the association.

Selling and advertising subjects were presented by several of the guest speakers. Thomas H. Beck, of New York City, president of the Crowell Publishing Company, gave the keynote address at the opening session on "Profitable Selling." Gordon C. Aymar, art director, Blackman Advertising Incorporated, of New York City, gave an address in which he stressed the responsibility of advertising agencies to their clients in the planning and purchase of lithography. The increased market in the packaging field for lithographed labels and cartons was described by D. E. A. Charlton, of New York City, editor of *Modern Packaging*. Another editor was on the program, namely, Philip Salisbury, executive editor, *Sales Management*, who gave a talk on the value and place of sales analysis in planning sales campaigns. Title of his talk was "Hit or Miss Selling."

Financial affairs were discussed under the title of "How Lithographers and Bankers Can Coöperate" in an address by W. H. Neal, vice-president of the Wachovia Bank and Trust Company, Winston-Salem, North Carolina. During this address the speaker pointed out the value, to a financial institu-

tion, of using the better kind of stationery in building public good will. Viewpoints of buyers of lithography were presented in the address of Paul B. West, the president of The Association of National Advertisers. An industry in its relationship with the trade publication of the industry was the subject covered in the address of Johnson Rogers, of New York City, sales manager of the *Drug Trade News*.

Educational subjects were presented to the convention by several speakers, among them being Alfred E. Rode, the president of the Lithographic Technical Foundation. Rode described the activities of this venture for which the lithographers of the United States raised \$750,000 as an endowment about ten years ago under the leadership of the late Joseph Deutsch, of Chicago. And Dr. Miller McClintock, the director of the Advertising Research Foundation of New York City, gave a report on the progress being made in connection with the window-display survey. I. W. Digges, an attorney of New York City, gave an address in which he told lithographers and others who furnish ideas and sketches to their potential and regular customers, how they might protect their property rights. He cited a number of decisions in which "property rights in ideas" were upheld by the courts.

Lithographers were reminded during the convention that the problems facing industry during these days of changing conditions cannot be solved by individual establishments. Here they were told and retold that "through a strong association these common problems can be handled with fairness to all parties concerned."

Visits South America

R. O. Vandercook, president of Vandercook and Sons, Chicago, returned the latter part of April from a two months tour of South America and is convinced anew that the United States "is easily the leader in methods that produce good work with the least amount of man hours" in printing operations. Vandercook visited the major printing plants in South American countries and took advantage of the opportunity to study printing machinery purchased by South American printers from countries all over the world. Among the places which he visited after leaving New York were Bermuda, Rio de Janeiro, Santos, other cities in Brazil; Uruguay, Buenos Aires, Santiago, and Valparaiso; Chile; Ecuador, Panama Canal, Havana, Cuba; and then back to New York.

"We lead the world in precision construction of printing machinery," Vandercook said. "Pre-makeready and accurate precision-press construction are the two main factors in turning out good work with minimum expenditure of man hours."

While the trip combined pleasure with business, Vandercook was gratified in having sold to the Governments of Brazil and Chile some of his proof presses. He was accompanied by Mrs. Vandercook.

Engravers Go to School

Atlanta, Georgia, will be the center of interest for the photoengravers of Georgia, Florida, Alabama, Tennessee, and other states during the week beginning June 22, at which time, for about six hours a day, demonstrations, combined with talks and discussions, will be made by experts in the making of films, strip films, color separation negatives, dot etching, the printing and etching of both line and halftone with cold top, the printing of halftones on copper with glue enamel. All of this program is part of the course of study being offered by a new kind of "school" of the Sixth District Photo-Engravers Club to which employers and key employees are being welcomed, provided the firms they represent are members of local associations of the American Photo-Engravers Association or members at large. The registration fee will be \$2.50.

"This being the first time a school of this kind has been undertaken on as large a scale, we hope it will interest many photoengravers and be a great success" writes M. T. Respass, secretary-treasurer of the organization, who is connected with the Respass Engraving Company, Jacksonville, Florida. "Engravers in the South East feel that they will accomplish a good deal in this school, as the engraving industry needs more of the co-operative spirit to get the advantage of the progress that is being made in the reduction of cost."

Use Block Floorings

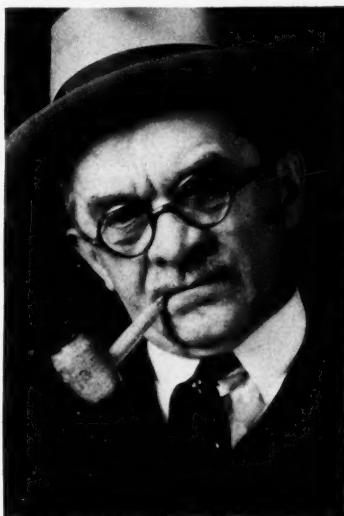
Printing and publishing establishments are eighth in the list of industries using Kreelite Wood Block Floors, according to information published in *Kreelite News*, house-organ of The Jennison-Wright Company, Toledo, Ohio. A picture on its cover shows the new plant of the *Los Angeles Times* in which the flooring was installed recently in the paper's composing room.

The aggregate flooring covered by this particular product in the printing industry is equivalent to sixty-two acres, or 2,742,022 square feet. Industries in whose plants a greater floor area has been covered, in the

order of their standing from the manufacturer's standpoint, are: automobile, automobile accessories, the iron and steel industry, railroad shops, electrical works, agricultural implements, and the United States Post Offices and other federal buildings. Thirteen other industries show a smaller coverage than printing and publishing.

John Gets a Write-Up

John T. Nolf's grand cartoons of old-time printers and print shops have been appearing in *THE INLAND PRINTER* for the past twenty years. There have also been numerous articles written about the colorful Nolf



JOHN T. NOLF

—printer, cartoonist, artist—whose cottage, at Dixon, Illinois, is a mecca for friendly artists, commercial and otherwise, all over the Middle West. Now comes another write-up—a full-page article on the printer-artist, with a sketch of him and samples of his work, in a recent issue of *The Advertiser*, Cincinnati. It's an interesting and comprehensive story, well written by A. L. Kirby. Among other things, Kirby mentions that visitors to Nolf's cottage always demand, and get, "reminiscences of old print-shop days, and of his typesetting experience in Chicago before the era of the linotype, when he worked on the old Chicago *Record* and set up Eugene Field's finely written copy."

Older ad men will remember Nolf as topnotch artist of the old Clague Agency in Chicago, where the Kellogg and Old Dutch Cleanser accounts were then handled.

The article concluded with the following paragraph: "Amid a house full of paintings that he has executed, 'just for the love of it,' John Nolf surveys the world with a twinkle in his eye, and periodically humps over his drawing board to dash off one of those *INLAND PRINTER* cartoons, which is his own way of recording the life of the old-time printer of American history."

Issues Specimens

Late styles in letterheads are represented by the specimens contained in the new portfolio produced by letterpress, offset, and die-stamping processes and issued by the Valley Paper Company. The specimens are produced on Valley Forge Bond, one of the newer additions to the Valley line of bonds.

Sydney Firm Modernizes

W. C. Penfold and Company, Limited, Sydney, Australia, printer for the past 106 years, is keeping up-to-date by starting anew with modern equipment, in a new air-conditioned three-story structure erected for its printing, binding, carton manufacturing, and bookmaking establishment in the growing printing center near the Central Railway Station. The building contains 85,000 square feet of floor space, with provision to increase it to 125,000 square feet when conditions require.

This is said to be the first firm in Australia to install air-conditioning for general printing processes. Variations in weather conditions and the difficulty of obtaining proper register in color printing under normal conditions, apparently will give this firm an advantage with its facilities to "control" the atmospheric conditions under which the printing of fine work will be done. Other advantages will be gained under this system in the manufacture of containers for food-stuffs. The lighting system practically duplicates daylight conditions. Showers and rest rooms, dining-rooms, and hot and cold water are among the other conveniences provided in this fine new structure.

Boosts D.M.A.A. Convention

Promotional literature is being issued by the Direct Mail Advertising Association outlining plans for its convention and exhibition to be held at the Netherland Plaza Hotel, Cincinnati, September 29 to October 2. Henry Hoke, secretary of the D. M. A. A., has announced that plans had been made originally to officially open the exhibition on September 30, but the opening date had been advanced one day at the request of the U. T. A. and other organizations whose conventions at the same hotel will precede the D.M.A.A. meeting.

U.T.A. Issues Folder

The United Typothetae of America, with headquarters in Washington, D. C., has issued a folder in which certain advantages of membership in the organization are enumerated and explained. The inside section when spread out, measuring 16 by 18 inches, outlines the principal services rendered by the U. T. A. to affiliated local associations and their members, and to individual members at large. The new U. T. A. policy is also published and the whole stacks up impressively.

The Long Pull

It is probably not an exaggeration to say that advertising in *THE INLAND PRINTER* results in inquiries years after its appearance and even after a concern has lost its identity for a number of years. An example of this came to the notice of the management from London, England. The London concern addressed an inquiry to a manufacturer of patented equipment in Chicago whose plant has since been taken over by another firm. What happened to the letter is not known, but the inquirer wanted the information, so addressed a letter to *THE INLAND PRINTER* stating that the advertiser had not responded to the inquiry. The advertising department of this publication forwarded the letter to the new owners and manufacturers of the patented equipment, and it is presumed that the inquirer made his purchase as intended.

Will Decide N.E.A. Future

Future policies and possible programs of action will be discussed at the convention of the National Editorial Association to be held at Poland Springs, Maine, June 21 to 28. The group president, R. H. Pritchard, has appointed a special committee to recommend changes in the constitution, if any, and a program. This committee includes Will W. Loomis, of La Grange, Illinois, who is now acting managing director of the organization, and spends some of his time each week at the headquarters of the organization at 184 North La Salle street, Chicago. Other members are Howard Palmer, Greenwich, Connecticut; R. C. Stitser, Winnemucca, Nevada; Allan McGowan of Minneapolis, president of the Newspaper Association Managers; and Edwin A. Bemis, Littleton, Colorado, secretary of the Colorado Press Association. Group meetings have been held.

Numerous applications have been received by the directors for the position of general secretary of the association, but this appointment will not be made until after the organization has spoken at the convention with reference to the character of the work to be done. It is probable, from what members of the board have said, that the man to be appointed will have had certain experience in the management of a weekly newspaper, so that he might be enabled to give practical advice to members who will look to him for suggestions.

Concerning the character of the future activities of the association, Loomis is quoted as remarking that some members are desirous of having the national body become a social organization, running a national newspaper and holding a yearly convention, followed by a tour. Others want a better service organization, so Loomis said, and they want to have it reach out for business for the members and also to help solve their individual business problems. Publishers have been invited to send in their views on the subject of organization and its functions to members of the special committee.

Other questions to be discussed and acted upon at the forthcoming convention include affiliations with state associations, payment of dues, and the establishment of a delegate system at conventions.

Dayton Officers Advanced

John A. MacMillan was elected chairman of the board of directors, and of the company, at a meeting of directors of The Dayton Rubber Manufacturing Company, April 30. A. L. Freedlander, who for the past sixteen years served as vice-president and head of the research and production departments, was elected president, and as such heads up all operating departments of the business including distribution. In an announcement, MacMillan said that the re-arrangement of duties will give him more time to devote "to consideration of broad matters of policy and expansion both at home and abroad."

Trade Compositors Confer

Questions pertaining to the operation of trade composition plants were discussed at the conference of the International Trade Composition Association held at Hotel Pennsylvania, Philadelphia, May 22 and 23. J. Stanley Best, president of the Philadelphia Typesetting Association, gave the welcoming address, and reports were given by Arthur J. Meyer, president of I. T. C. A.,

and other officers. Kimball Loring, of Boston, Ed Cooper, of Toronto, and L. A. Neumann, of Chicago, were among the leaders who gave reports on trade conditions in their respective cities. A. E. Giegengack, United States Public Printer, was presented with a life membership certificate in the Philadelphia Typesetting Association in a ceremonial conducted by Sol. Hess, of the Lanston Monotype Machine Company.

Mountstephen Promoted

Harry E. Mountstephen recently has been appointed general manager of the Monotype Company of Canada, Limited, with headquarters at Toronto. For several years past he has been the assistant to President John



HARRY E. MOUNTSTEPHEN

J. Mead of that company and his advance is said to be in recognition of meritorious service. Mountstephen's first employment with the Monotype Company of Canada was in 1916 when he joined the sales staff and was assigned to the Province of Ontario. He held this position until 1924 at which time he was transferred to the Monotype Company of California with headquarters in Los Angeles. He left the company in 1926, and rejoined it in 1929 as sales representative of the Monotype Company of Canada, and soon thereafter became the assistant to the president. He is a printer by trade and worked himself up from a compositor successively as foreman, superintendent, and manager of printing plants.

Issues Souvenir Brochure

Members of the Southern Newspaper Publishers Association in attendance at the convention at Asheville, North Carolina, May 18 to 20, were presented with copies of a souvenir brochure, published by the Lee School of Journalism of Washington and Lee University. The brochure was designed to honor officers and directors of the association who served since its formation thirty-three years ago. Pictures of the principal officers were shown on pages representing the years during which they served. Cranston Williams, secretary of the association, wrote the preface to the brochure, and its design and production were executed under the direction of C. Harold Lauck, superintendent of the Lee School's Laboratory Press.

A.T.F. Reorganizes

Reorganization of the former American Type Founders Company, begun in October, 1933, now known as American Type Founders, Incorporated, has been completed. Thomas R. Jones, president, announced on May 14. American Type Founders Sales Corporation, wholly owned sales subsidiary, will continue to operate. The fiscal year of the company has been changed from August 31 to March 31, and statements of earnings will be published semi-annually commencing with the six-months period ending September 30, 1936. Stock of American Type Founders, Incorporated, was listed on the New York Stock Exchange, May 18. Directors of the company are: Frederick Baker, Frank C. Ferguson, Harold K. Ferguson, Albert W. Finlay, Thomas R. Jones, Edwin Kriegsman, Raymond D. McGrath, Cleveland H. Storrs, Ernest Sturm, William M. Vermilye, H. Eugene Wheeler, and E. G. Williams.

"Reorganization finds our company in the strongest financial position in years," said President Jones. "Sales have been steadily increasing due, in part, to improved business conditions in the graphic arts industry and to the introduction of new products. Taking into consideration the upward trend, research, and plans for new products and the fine attitude of personnel, our future is extremely bright."

Celebrates Sixtieth Year

The Wm. F. Fell Company, printer at 1815 Cherry Street, Philadelphia, has issued a booklet in commemoration of its sixtieth year in business. Reference is made in the booklet to the fact that the organization of the business took place during the same year in which the Centennial Exposition was held in Philadelphia which caused the city to be "lifted out of itself." Other references to growth and changes appear in the booklet whose fine message concludes with these words: "The Wm. F. Fell Company is celebrating its sixtieth anniversary. Celebrating it as its founder would celebrate it, by looking ahead to new possibilities for the printed page."

Printing Educators to Meet

What printing instructors ought to know about the various processes of printing and new developments in type and inks will be presented at the fifteenth annual conference on printing education to be held in Baltimore, June 29 to July 2. Fred J. Hartman, educational director of The National Graphic Arts Education Guild is to be in charge of arrangements and will have headquarters during the conference in the Ottmar Mergenthaler School of Printing. Conference sessions will be held in The Enoch Pratt Library, while the annual conference dinner, with George K. Horn as toastmaster and Frederic W. Goudy as honor guest, will be held in The Lord Baltimore Hotel.

School leaders will present topics for discussion as will also the representatives of industrial concerns including Harry L. Gage, vice-president of the Mergenthaler Linotype Company, Brooklyn; Harry A. Porter, vice-president, Harris Seybold Potter Company, Cleveland; George Welp, the International Printing Ink Corporation, New York, and Gilbert P. Farrar, typographic counselor, American Type Founders, Incorporated, of Elizabeth, New Jersey.

Humidity Research Continues

Variations in humidity and temperature, and their effect on moisture content and dimensions of papers used in offset lithography, frequently causing misregister, are covered in three reports made by the National Bureau of Standards in co-operation with the Lithographic Technical Foundation. The reports were considered at a recent meeting of the advisory committee for this work comprising interested paper manufacturers and others, whose generosity has enabled the Lithographic Technical Foundation to maintain a research associate at the United States Bureau of Standards to help solve problems connected with the use of paper.

The committee decided upon a continuation of the research program and directed that the proper humidification of pressrooms be studied with the idea of eliminating the necessity of maintaining separate conditioning rooms for paper before it is used for lithographic printing. While research during the past few years has dealt mainly with the soda-sulphite papers, the committee wants to know more about conditioning before printing of the rag papers, highly purified wood papers, and also de-inked papers. The latter are becoming a factor among paper manufacturers because of the apparent success of mill experiments with a de-inking process now being used in several paper-pulp manufacturing centers.

Information in one of the reports reveals that the Lithographic Technical Foundation has developed a practical register rule to measure change in paper dimensions, and that the rule will soon be made available for commercial use.

Council Issues Directory

Schools and classes in printing and related fields are listed in a directory compiled and published under the direction of the recently organized Graphic Arts Educational Council of Chicago. Courses of study are listed with names of instructors under the following heads: college and university classes, schools and classes maintained by the trade organizations; various private schools and classes; vocational and technical public high schools; public evening high schools; print shop industrial arts day classes in public high schools and printing classes in public pre-vocational schools. The compilation was based upon a survey made by the council under the direction of David Gustafson, its secretary, who is head of the printing department of North Park College, Chicago.

Judge Accepts Low Bid

Employees of William Allen and Company, printer in New York City, were given preference when Judge George A. Slater of the Westchester County Surrogate Court acted to accept their bid of \$20,500 for the business in the face of a higher bid entered by a competitor, H. T. White. The bidding started at \$16,000 and was raised \$250 by White each time the employees entered a bid until the employees reached their limit at \$20,500. Then White offered \$20,770. In accepting the lower bid, Judge Slater said that he had started relationship with the estate of the late William Allen fifteen years ago when the will was brought into court for interpretation. Knowing the consideration that Allen had for his employees, Judge Slater indicated that he felt justified in awarding the business to the employees at the lower figure.

WHAT'S NEW—AND WHERE TO GET IT

BLUE STREAK Linotypes were introduced to mechanical superintendents of newspaper plants and to printers at the Chicago agency of the Mergenthaler Linotype Company, during the tenth annual mechanical conference of the American Newspaper Publishers Association, held in the Palmer House, Chicago, May 25 to 27. These machines incorporate among many other new features a mechanism that shifts either main or auxiliary magazines by the single turn of a handle while the operator remains seated. What is called the "optic aid front" consists of a covering of the moving parts of the machine within the line of the operator's vision, thus increasing his efficiency by the removal of visual distractions and reflected glare. The new Blue Streaks may be had with six molds, if desired, in various combinations. The universal self-quadrader, which low-quads to the left or to the right, centers, automatically indents, and produces low blanks, is also available for application to the Blue Streaks. In the announcement, the summary of features of design and manufacture which characterize the new Blue Streak Linotypes listed 74 items. Additional information may readily be obtained from the manufacturer direct, or through THE INLAND PRINTER.

THE NEW Rouse Cabinet Model serving as a base for the Rouse Vertical Rotary Miterer was introduced to the trade at the exhibition of devices shown in connection with the tenth mechanical conference held by the American Newspaper Publishers Association at the Palmer House, Chicago, May 25 to 27. The cabinet, designed to save steps of workmen, places within easy reach of the operator's finger tips, twenty-four different rules in strips—the strip material most frequently used. Detailed information concerning this improvement may be obtained direct from the manufacturer or through the office of THE INLAND PRINTER.

Foreign Queries Answered

A RECENT inquiry sent by an industrial organization in France represents a typical attitude of foreign correspondents, who, when they want data about products of manufacturers in the printing industry, turn to THE INLAND PRINTER. The correspondent asked us which American houses were manufacturing offset rotary presses, and also what manufacturers were producing web- and sheet-photogravure machines. This information was readily supplied from information on file in the office of THE INLAND PRINTER.

CITY COMPACT NORMAL and **City Compact Bold** are two faces of type being offered to the trade by Continental Typefounders Association, Incorporated, through its twenty agencies in this country. The presentation of

INDUCES THOSE OF artistic endeavours

MORE POWER BY THE use of the City Compact

this series from 8 to 48 point, is made in a de luxe booklet of sixteen pages, size 8½ by 11 inches, printed on coated paper, with black, red, and aluminum inks. Copies of the booklet may be obtained direct from the distributors or through THE INLAND PRINTER.

BETON MEDIUM **CONDENSED** is now brought out by Bauer Type Foundry, Incorporated, adding to the extensive series of which Beton Bold Condensed and Extrabold have already been shown. The latest offering is

Also BETON MEDIUM CONDENSED

available in sizes from 8 to 84 point. Square-serif, or Egyptian letters are much in favor in current typography, yet there are comparatively few condensed letters of this character available. Beton Medium Condensed makes possible the desired combination.

A NEW Hotchkiss Stapling Pliers to be known as Model H 52 for use in stapling, by hand operation, small dummies, proofs or other sheets, has been announced by the Hotchkiss Sales Company. This model will cause the withdrawal from the market of the Hotchkiss H 54 pliers. The new model uses special chisel-pointed staples in strips containing seventy staples instead of fifty. Other features of the new model are the new patented front plate, a new patented handle spring assembly, a new feeder and follower, enclosed springs, solid sleeve screws, all steel frame and heavier anvil, and a 50 per cent greater range.

THE MONOMELT Dross Sifter, for which a patent is pending, is designed to separate good metal from dross resulting from the melting of type metals in typecasting or typesetting machines. The Monomelt Company, Incorporated, Minneapolis, maker of this device, claims that it will reduce dross loss from 40 to 50 per cent. The device consists of a large cast-iron ring made to fit into a standard five-hundred-pound dross drum and to support the shaker, which, when agitated, separates the good free metal from the fine powder. The cover has attached to it a crank and agitator. The sifting process is accomplished by turning the crank by hand or by using the shaker.

AN IMPROVED model of the Challenge Portable Router has been produced by the Challenge Machinery Company, of Grand Haven,

Michigan. The distinguishing characteristic of the improvement is the powerful beam of light thrown directly upon the section of the plate being routed, this being made possible by the built-in electric light located just



Challenge portable router with light beam

above the opening in the base. The new model also incorporates the standard features of one-point cutting control, easy-grip handles for accurate manipulation, the transparent guard, special universal motor, toggle indicator switch and fiber plate base. Further information may be obtained direct from the manufacturer or through the offices of **THE INLAND PRINTER**.

An IMPROVED Rouse Band Saw has been announced by H. B. Rouse and Company, Chicago. The improvement consists of a guard entirely enclosed. This feature eliminates possibility of injury to the operator should the band saw break. It also improves the appearance of the machine. A circular fully describing the improved design may be obtained direct from the manufacturer or through the offices of **THE INLAND PRINTER**.

MONOTYPE Tourist Gothic No. 140 is the name given to a type face produced by the Lanston Monotype Machine Company. Mat-

MONOTYPE MATRICES ARE Manufactured With Precision

rices for casting this type face are available in 14-, 18-, 24-, 30-, 36-, 42-, 48-, 60- and 72-point sizes. It is a clever condensed letter, seemingly stream-lined for the times.

"COLOR FOR LETTERPRESS" is an ambitious color manual issued by Martin Driscoll and Company, Chicago. It is designed to enable printers and their customers to see the effect of colors on white paper, so that they can select a single color or a combination of colors, shown as they will appear in the printed job, and specify them by numbers of printing inks. The book is striking in its simplicity, most of its large pages containing plain color blocks, two-color specimens, or one-color halftone specimens. It has a plastic binding and serviceable board covers; a limited number of copies are available. Printers in the central states who desire copies are requested to write to the Driscoll company on their business letterheads.

Craftsmen's Convention

New reduced railroad rates which became effective June 1, are expected to increase by a considerable margin the attendance at the convention of the International Association of Printing House Craftsmen to be held at Minneapolis, August 9 to 12. The rates, reduced by order of the Interstate Commerce Commission to two cents a mile in coaches and three cents in parlor cars or Pullmans, are being further reduced for the Craftsmen's convention. It is planned to operate a special "Craftsmen's Convention" train from Chicago to Minneapolis for the convenience of all groups coming from the East and Southeast converging toward Chicago. Here it is planned that the groups should join in the "Special" and proceed northward, probably picking up the Milwaukee-Racine delegation en route.

The general convention program is being arranged by International officers in co-operation with the convention committee, and will be announced. The Minneapolis convention committee is captained by Roy Brewer and energetic "On-to-Minneapolis" committees promoting interest in the convention are at work in the fifty or more clubs in cities of the United States and Canada.

An outstanding feature of the forthcoming gathering is the new plan to conduct "clinics" with selected specimens of various products as subjects of diagnosis under the leadership of competent specialists. Each "clinic" will operate as a separate unit in accordance with the general plan formulated by the educational commission of which De Witt A. Patterson, president of the Chicago Club, is the general chairman. Craig R. Spicher, vice-chairman of the third division has been assigned to develop the clinics and supervise their operations. He in turn has delegated picked men to make detailed plans in accordance with the general specifications covering exhibits and talks.

Specifically, the clinics will deal with materials and finished products having to do with composing-room operations, photoengraving, electrotyping, paper, ink, gravure printing, offset lithography, and pressroom technique. It is believed by the leaders that such a departmental plan will enable Craftsmen interested in particular subjects to concentrate upon selected subjects and acquire the most technical knowledge in the short time that will be available.

John B. Curry, Boston, president of the International Association will preside at the general sessions, assisted by other general officers of the group.

Marshall Crane Dies

Marshall Crane, who had been connected with Crane and Company, paper manufacturers at Dalton, Massachusetts, died April 29, at the Massachusetts General Hospital at Boston. He was 58 years of age and had been ill for a considerable period.

Linotype's New Office

New York sales agency offices and display rooms will be opened by the Mergenthaler Linotype Company, at 500 Fifth Avenue, on June 15. Charles C. Rhame, agency sales manager, has expressed himself as being well pleased with the new location which is at 42nd Street and Fifth Avenue, in the heart of the uptown business district, across the street from the New York Public Library, close

to the Grand Central Station on one side and the Pennsylvania Station on the other. Rhame also points out that it is within easy walking distance of many of the prominent hotels. The central location was selected for the convenience of visiting printers and publishers. Display rooms will feature the latest developments in linotype progress, including the All-Purpose Linotype and the new "Blue Streaks."

Charles Austin Bates Dies

Charles Austin Bates, author of books on subjects relating to printing and advertising, and rated as one of the best known advertising men in the country, died after a short illness in New York, May 8. He was born in Indianapolis, April 18, 1872, was educated in the public schools in that city, then came to Chicago where he entered upon a business career. He moved to New York City where he started his own advertising agency, and became well known among the men in the graphic arts because of his numerous writings on sales and advertising subjects which appeared as articles in trade publications and in book form.

Installs New Binding Device

W. B. Conkey Company, book and catalog printer and binder at Hammond, Indiana, has installed a division called "Wire-O-Bind-



Cover of folder for Conkey company

ing." This binding consists of double wires inserted through slots cut in sheets, which permit the book to open flush with rules and type running across the two open pages in perfect alignment. With the use of this binding it is possible to use four-page inserts without trimming off the fold.

Journalism Project

Newspaper publishers, educators, and other prominent men, including Governor Guy B. Park of Missouri, have launched a movement to honor the memory of Dr. Walter Williams, president of the University of Missouri from 1930 to the time of his death in 1935, and founder in 1908, of the School of Journalism, said to have been the first of its kind in the world. Trustees of the university have decided to erect a new building at a cost of \$150,000, to be known as the Walter Williams Hall of the School of Journalism, and to solicit \$100,000 from interested persons as an endowment, to be known as the Walter Williams Memorial Journalism Foundation.

TRADE LINOTYPE MARK



Optic-Aid Front... Moving parts are shielded... no-glare finish in operator's field of vision.

The Blue Streak Shift... One turn of the handle shifts either main or auxiliary magazines.

Unit Control... "Gear shift" change of action from main to auxiliary.

THE BLUE STREAK LINOTYPES

A new line, incorporating many new features which contribute to speed and efficiency of operation... to better appearance... and to ease of maintenance.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

SAN FRANCISCO - CHICAGO - NEW ORLEANS - CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by

THE INLAND PRINTER COMPANY

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THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in type-written manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire The magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

THE MACLEAN COMPANY OF GREAT BRITAIN LTD., 2, 3 & 4 Cockspur Street, London, S.W.1., England.

HUNTER-PENROSE, LTD., 109 Farringdon Road, London, E. C. England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALMX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALMX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & CO., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & CO. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

A/S NARVESENNS KIOSKKOMPANI, Postboks, 125, Oslo, Norway.

MAXWELL ABRAMS, P. O. Box 1001, Johannesburg, South Africa.

BENJAMIN N. FRYER, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

WARWICK BOCK, C. P. O. Box 287, Auckland, New Zealand.

R. B. HIRAY, Director, The Mohan Press, Ahmednagar (Deccan, India.)

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. THE INLAND PRINTER reserves the right to reject any advertisement for cause.

Goes BASEBALL CALENDAR and ELECTION BLOTTER



Two items that you can virtually sell on sight. Nearly every line of business is a prospect. They can be used for special mailings; also as enclosures with statements, etc.

Goes Election Blotter contains valuable facts and information regarding Presidential Elections since 1876, how states voted, etc.

Goes Baseball Calendar contains Major League schedules for 1936, and other information dating back to 1903.

Send for samples and prices.



Goes LITHOGRAPHING COMPANY
35 West 61st Street, Chicago • 53 K Park Place, New York

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen, 50c set of 3.

Megill's Gauge Pins
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for
any Stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted" 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. *Cash must accompany order.* The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of THE INLAND PRINTER free to classified advertisers.

ADVERTISING—HOME STUDY

THE ADVERTISING MINDED PRINTER makes the most money. Many printers and advertising men have graduated from this old established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9505, Chicago, Ill.

BUSINESS OPPORTUNITIES

MAN with wide knowledge and best connections in the printing field wanted to establish a new import firm as partner with the exclusive agent of foremost European type founders and manufacturers of best gravure and anilin printing machines; capital not absolutely necessary. Inquiries giving full details will be regarded as strictly confidential. C 933

FOR SALE

HARRIS OFFSET PRESS—22x34, S6L, with suction feed and inchers; rebuilt last year and all worn parts replaced; hair line register; samples of work produced sent upon request; \$3850 crated and delivered. C 930

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY CO., 18 East 16th St., New York, N. Y.

COMMERCIAL PRINTING PLANT, central west city; wonderful opportunity; diversified industries; now doing \$40,000 gross business; \$22,500 will buy this modern plant; terms. C 937

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 South Dearborn St., Chicago, Ill.

FOR SALE at bargain price, or will trade for one 10x15" Gordon with Miller or Kluge feeder, one Hall folder 34x34" with three parallel folds and two parallel folds on the side. C 929

PRICES REDUCED—Hammond routers and type-hi planers now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Mich.

FOR SALE—Three and four color process plates, calendar subjects, sizes 5x7 to 10x13 3/4; one-fourth scale price. KALASIGN COMPANY, Kalamazoo, Mich.

FOR SALE—Printing plant in middle west city of 70,000, established over 60 years; normally employs 30 to 40 people; owners wish to retire. C 938

FOR SALE—40-inch Dayton cutter; in first-class condition. C 907

HELP WANTED

Foreman

WANTED—Young or middle aged man who can make competent foreman and estimator for printing plant in medium-size Southern city; good opportunity for the right man. C 934

Pressroom

MECHANIC WANTED—A thoroughly experienced all-round offset pressman. Apply by letter only, giving full details of experience to ALGER PRESS LIMITED, Oshawa, Canada.

Salesmen

INSIDE COMMERCIAL PRINTING SALESMAN for western city; able to direct outside salesmen and sell by mail; give full information, with age and experience. C 935

WANTED—Competent printing salesman, preferably around thirty years of age, in a medium size Southern city, for an old and well-established firm. C 931

SALESMAN for small print shop; will consider partner; man over 35 years of age preferred. C 936

SITUATIONS WANTED

Bindery

BINDERY MAN—Competent folder and cutter-man, edition, blank book, and catalog binder; desires connection west of Mississippi; reference. C 932

Composing Room

LINOTYPE—Interview during August desired by A-1 machinist-operator; non-union; married; age 35; assist in estimating and selling part time; small shop preferred. C 939

PRINTER-STONEMAN-COMPOSITOR seeks steady position in first-class plant where there is chance for advancement. C 860

Executives

PRINTING ENGINEER to assume entire responsibilities of production, including planning, layout, estimating and materials; give each department positive instructions how to perform their part of the job and set time to complete; schedule each job through each operation to complete on time; study methods, materials, equipment and personnel. Details of my qualifications may be had by addressing C 880

EXECUTIVE—College man, brought up in mechanical end of news and job shop, accredited money-maker in commercial and specialty field, with two business successes in the last 14 years; know production, costs, estimating, sales, promotion; manage job and newspaper combined if necessary, or supervise production; South preferred; salary or profit-sharing. C 940

CAPABLE, RELIABLE PRINTER-FOREMAN, large and small city experience, general run of work; available for shop "operated on the square"; accept anything from floor work to executive duties medium size plant; prefer South or East; can estimate intelligently, figure stock, keep production moving rapidly; meet the public. HIRAM. C 904

AS AN EXECUTIVE of 17 years, always employed, I have the experience to successfully operate your plant with your present staff, if you give them a chance under competent supervision; would consider partnership where hard work and long hours would be appreciated. C 924

IN OCTOBER, a young printing executive from Maine will settle in San Diego; any reliable firm there can have his complete business history with photo. Write P. T., 201 Water St., Room 3, Augusta, Maine.

Plant Superintendent

PLANT SUPERINTENDENT—Composing room and pressroom; produces fine process and black and white printing economically; 18 years' experience. C 925

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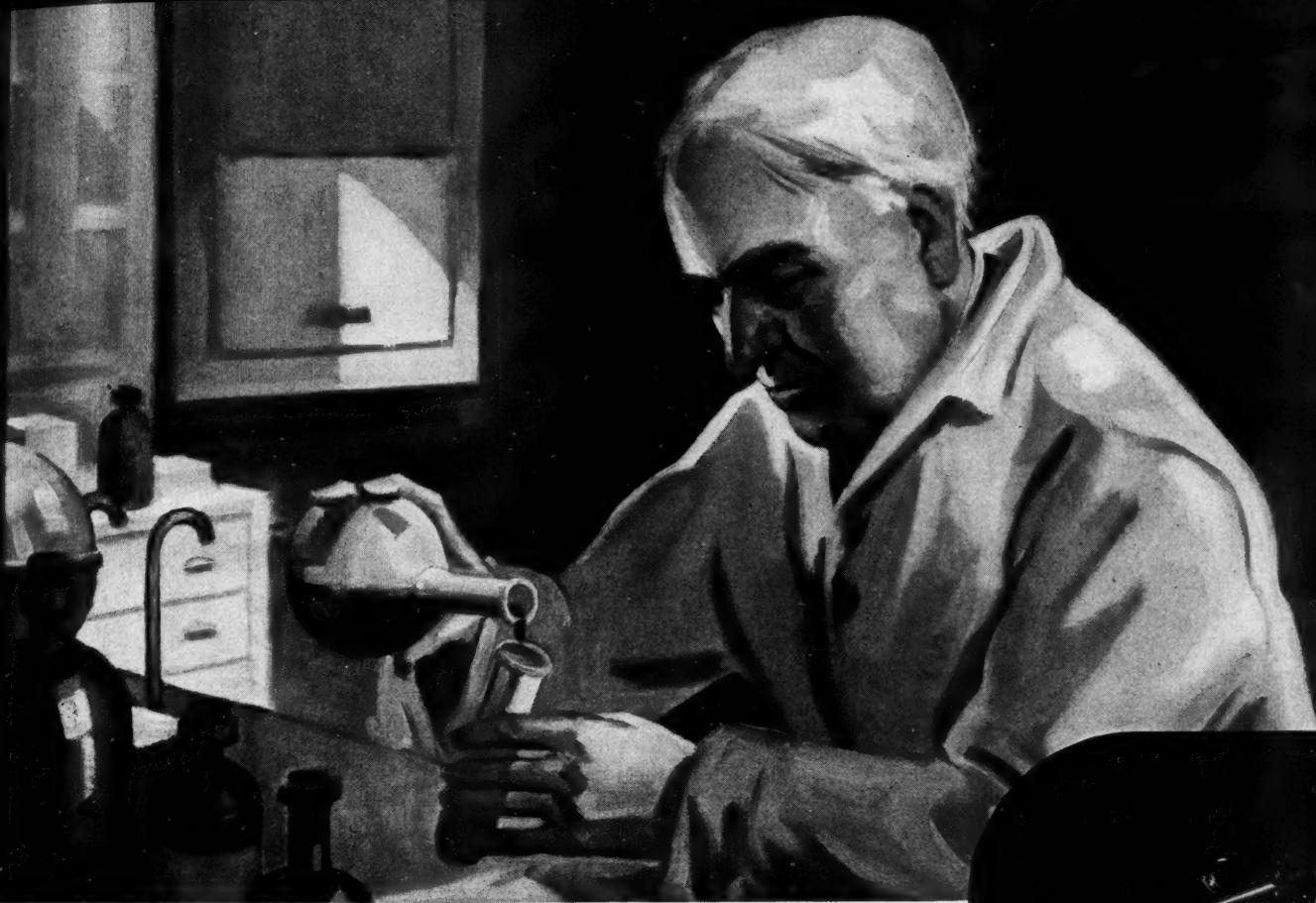
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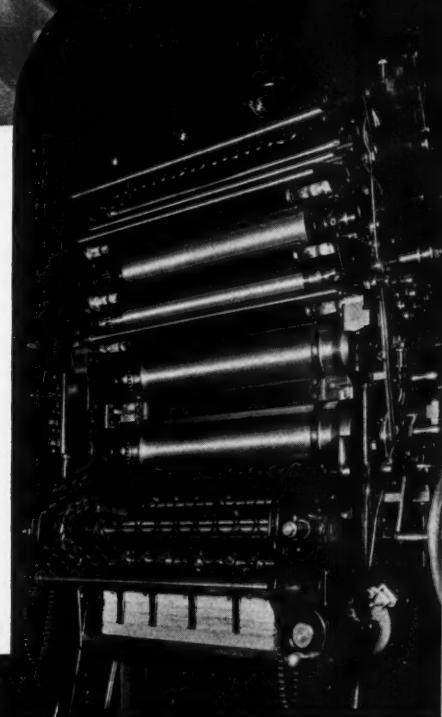
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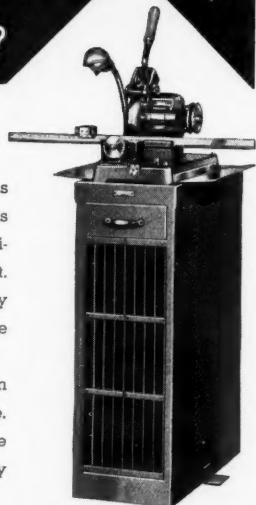
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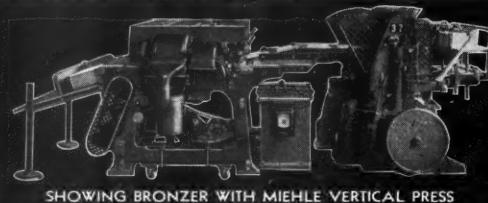
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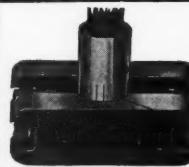


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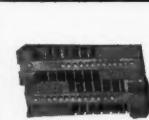


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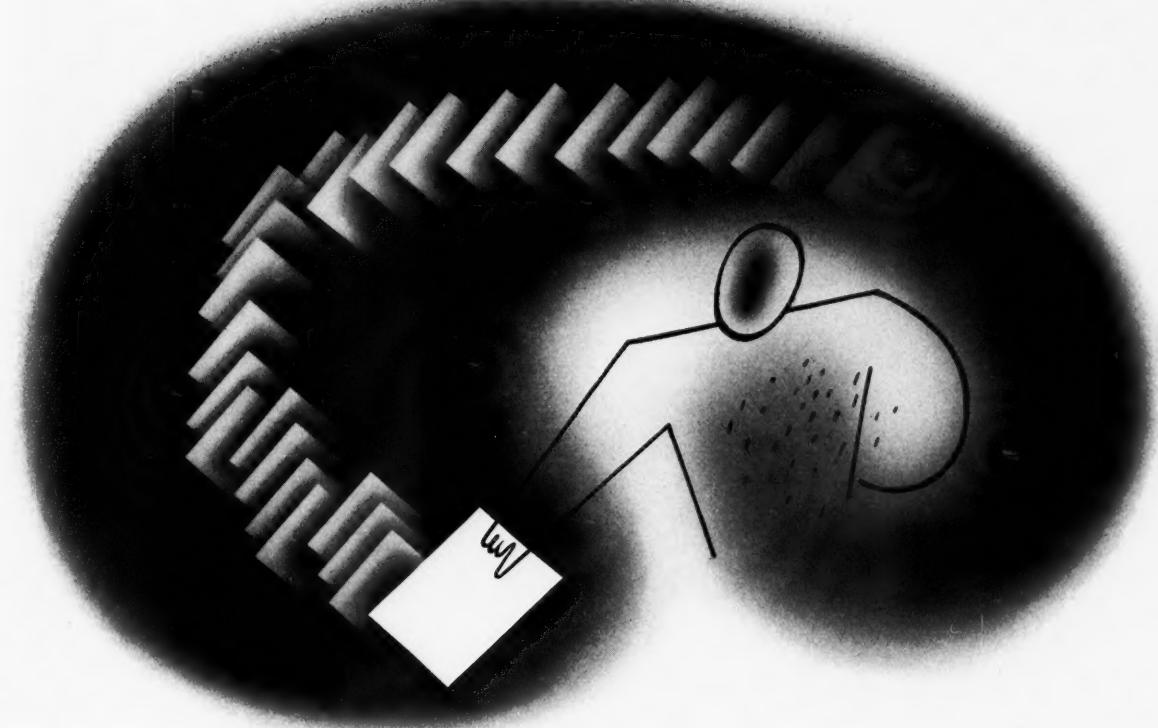
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Volume 97

June, 1936

Number 3

LEADING ARTICLES IN THIS ISSUE

Assuring a Profit on Each Job.....	29
The Photograph in Full Color.....	32
The Graphic Arts Technical Conference Reports.....	35
Check—Offset Inking Problems.....	36
Charting the Costs of Offset.....	39
What's the Depreciation Rate?.....	41
What's Wrong With Your Job?.....	45
George Surprises His Competitors.....	47
Is It Hough, Hoff, Huff, How, Hoe?.....	50
Ad Composition Done With Paste-Ups.....	51
Critic is Criticised.....	62
R. B. Fishenden on Printing Trends.....	64
Rubber Plates Give Challenge.....	67
Ink.....	73
The Foreman's on the Mat Once More!.....	75
It's 'Trifles' That Make Perfection.....	80
British Research Project Pushed.....	81

REGULAR DEPARTMENTS

Printing Around the World.....	38	Back Shop Ideas.....	66
The Proofroom.....	43	Typographic Clinic.....	69
Editorial.....	48	Machine Composition.....	76
I. P. Brevities.....	54	The Pressroom.....	77
Specimen Review.....	55	The Month's News.....	82



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Advertisers In This Issue

Name	Page
American Numbering Machine Co.....	20
American Type Founders Sales Corp.....	98
Ault & Wiborg Co.....	25-26
Beckett Paper Co.....	8
Binney & Smith Co.....	10
Burrage, Robert R.....	20
Challenge Machinery Co.....	18
Chandler & Price Co.....	91
Chicago Printers' Machinery Works.....	96
Coes, Loring, Co.....	94
Consolidated Water Power & Paper Co.....	23
Cottrell, C. B., & Sons.....	13
Craftsman Line-up Table Corp.....	24
Cromwell Paper Co.....	Cover
Dayton Rubber Mfg. Co.....	5
Dexter Folder Co.....	9
Engdahl Bindery.....	98
Force, Wm. A., & Co.....	94
Gilbert Paper Co.....	6
Goes Lithographing Co.....	90
Griffiths, John, Co.....	98
Grove, Jacob R., Co.....	24
Hacker Mfg. Co.....	20
Hammermill Paper Co.....	11
Hammond Machinery Builders.....	24
Harris Seybold Potter Co.....	95
Henschel, C. B., Mfg. Co.....	98
Hoe, R., & Co.....	98
Hood-Falco Corp.....	94
Hotchkiss Sales Co.....	20
Howard Paper Co.....	17
International Ass'n of Electrotypes.....	14-15
International Paper Co.....	93
Intertype Corp.....	Cover
Kimberly-Clark Corp.....	3
Kimble Electric Co.....	91
Lanston Monotype Machine Co.....	19
Ludlow Typograph Co.....	1
M. & L. Type Foundry.....	20
Maxwell Paper Co.....	97
Megill, The Edw. L., Co.....	90
Mergenthaler Linotype Co.....	89
Miller Printing Machinery Co.....	7
Neenah Paper Co.....	99
New Era Mfg. Co.....	98
Nygren-Dahly Co.....	96
Paasche Airbrush Co.....	Cover
Railway Express Agency.....	18
Ransom, A. C., Corp.....	25-26
Redington, F. B., Co.....	98
Richards, J. A., Co.....	94
Riegel Paper Corp.....	24
Rouse, H. B., & Co.....	96
Scott, Walter, & Co.....	98
Stephens & Wickersham Quoin Co.....	98
Stereotype Equipment Co.....	24
Sterling Type Foundry.....	24
Superior Engraving Co.....	12
Swigart Paper Co.....	91
Ti-Pi Co.....	98
U.P.M.-Kidder Press Co.....	4
Vandercook & Sons.....	2
Want Advertisements.....	90
Warnock, W. S., Co.....	98
Webendorfer-Wills Co.....	98
Wetter Numbering Machine Co.....	98
Whiting-Plover Paper Co.....	21
Williams, Brown & Earle.....	98
Wing's, Chauncey, Sons.....	24

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It takes STAMINA



TO COME THROUGH
WHEN THE BAROMETER
IS PLAYING TRICKS

• When the China Clipper glided across the waters of Pearl Harbor to finish its first 2,550 mile hop from San Francisco to Hawaii, it had achieved the longest scheduled transport flight ever attempted over an all water route.

This great nineteen ton Sikorsky amphibian with its four 720 h.p. Wasp motors carried a crew of six, 10,000 pieces of mail, and 18,000 pounds of fuel, sufficient to carry it 3,200 miles at a top speed of 190 miles per hour.

Despite adverse headwinds, enveloping fog and storm clouds, and constantly shifting high and low pressure areas, this giant clipper of the air completed its record making flight within one minute of scheduled time. That takes STAMINA.

It takes stamina, too, for a tympan sheet to come through when the barometer is playing tricks. That's just one of the reasons why Cromwell Special Prepared Tympan is the standard of quality in every part of the world where fine printing is produced.

Cromwell Tympan is treated by a secret process on a special machine to make it absolutely moisture-proof and give maximum protection to the overlays and packing from sudden changes in temperature and humidity in the pressroom.

Try it yourself—you'll be convinced. Sold in rolls or cut and scored for all high speed presses. Ask your paper merchant or write direct for free samples today.

CROMWELL
SPECIAL PREPARED
Tympan Paper



The
CROMWELL
PAPER CO.

4801-29 S. WHIPPLE ST. . . CHICAGO, ILLINOIS

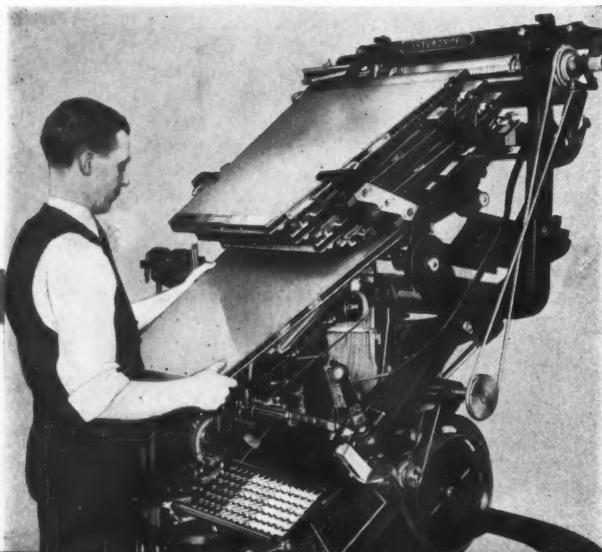
Announcing Four New FOUR-MAGAZINE Intertypes

Field studies made by Intertype engineers have shown that in many composing rooms far too much time is lost in removing and replacing magazines.

To reduce this loss of time and thus still further reduce the cost of machine composition, the following four new Intertypes, with from 33 to 100 per cent increased magazine capacity, have been developed:

Four-Magazine Model C. Four standard 90-channel magazines, each of which accommodates matrices up to full-width 18 point. Changes by means of Intertype labor-saving, light-action chain shift.

Four-Magazine Model F Mixer. Four standard 90-channel magazines, each of which accommodates matrices up to full-width 18 point. Finger-flip changes from one magazine to another. Changes from one pair of magazines to another by means of Intertype light-action chain shift.



Four-Magazine Model G Mixer. Two standard 90-channel magazines, each of which accommodates matrices up to full-width 18 point, and two wide 72-channel magazines, each of which accommodates matrices up to full-width 30 point. Finger-flip changes from one magazine to another. Changes from one pair of magazines to another by means of the Intertype light-action chain shift.

Four-Magazine Model H. Four wide 72-channel magazines, each of which accommodates matrices up to full-width 30 point. Changes by means of Intertype light-action chain shift.

EASY HANDLING OF MAGAZINES

On all four of these new Intertypes, either full-length or split magazines can be used in any position. The split magazines can be either half-length or three-quarter length. All magazines, full length and split, are removed and replaced from the front of the machine, as shown in the accompanying picture. The magazines slide forward and downward to a position where they are easy to lift and handle.

INTERTYPE CORPORATION

Brooklyn, New York, 360 Furman Street; Chicago, 130 North Franklin Street; New Orleans, 1007 Camp Street; San Francisco, 500 Sansome Street; Boston, 80 Federal Street; Los Angeles, 1220 South Maple Avenue; Canada, Toronto Type Foundry Company Limited, Toronto. Distributors Throughout the World

Step Ahead With These New
INTERTYPES